AUTUMN 2024

A CATALOGUE *of* RECENT ACQUISITIONS

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Autumn 2024

A Catalogue of Recent Acquisitions

From Friday 25th October 2024

Sanders of Oxford is pleased to present fifty of our most interesting recent acquisitions. Over the past few months we have been busy cataloguing a collection of fine and decorative prints spanning a diverse range of subjects, engravers, and prices.

All works are available to purchase and will be on display in the gallery.

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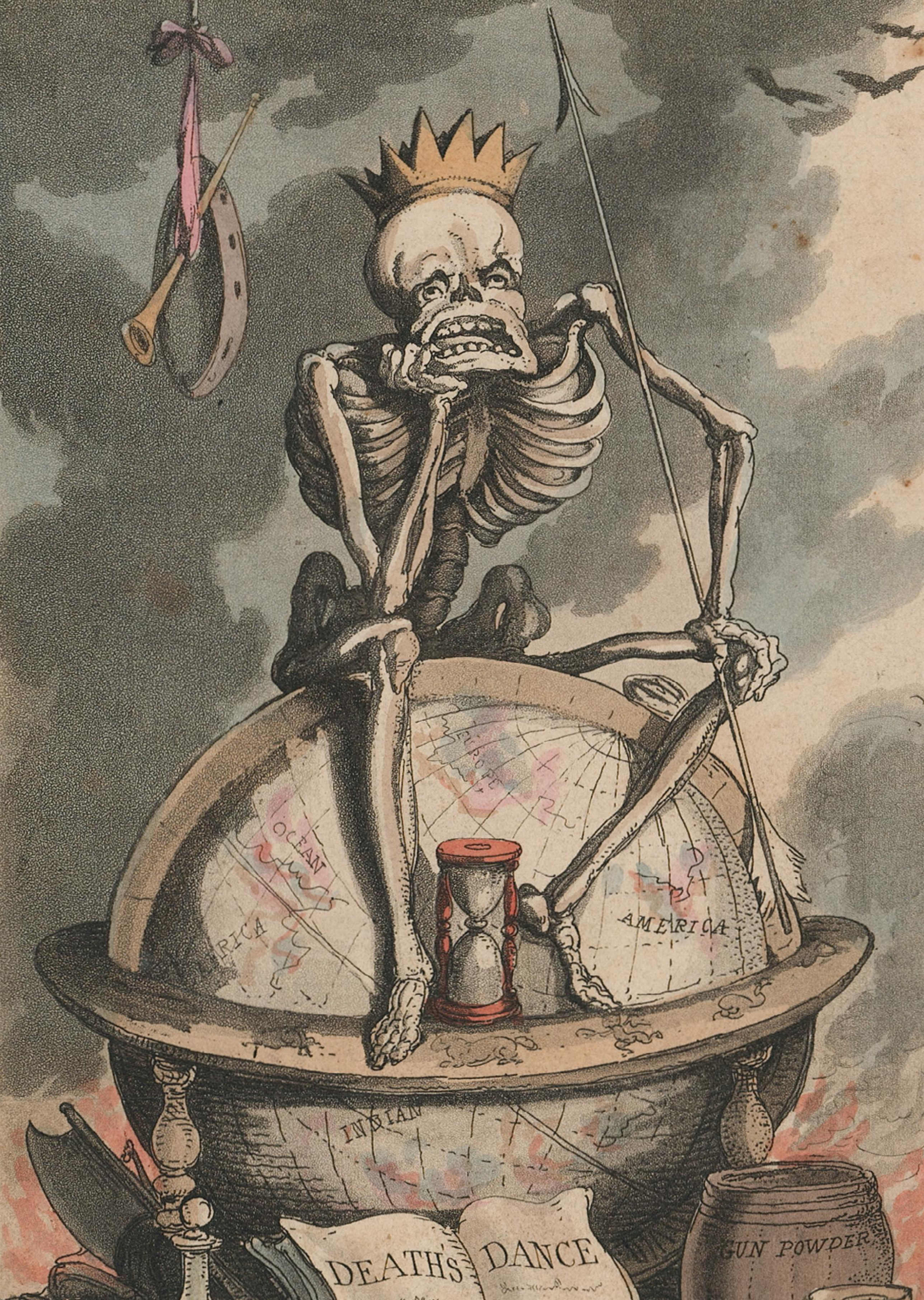
OCEAN
AMERICA
EUROPE
AMERICA
INDIAN
DEATH'S DANCE
GUN POWDER

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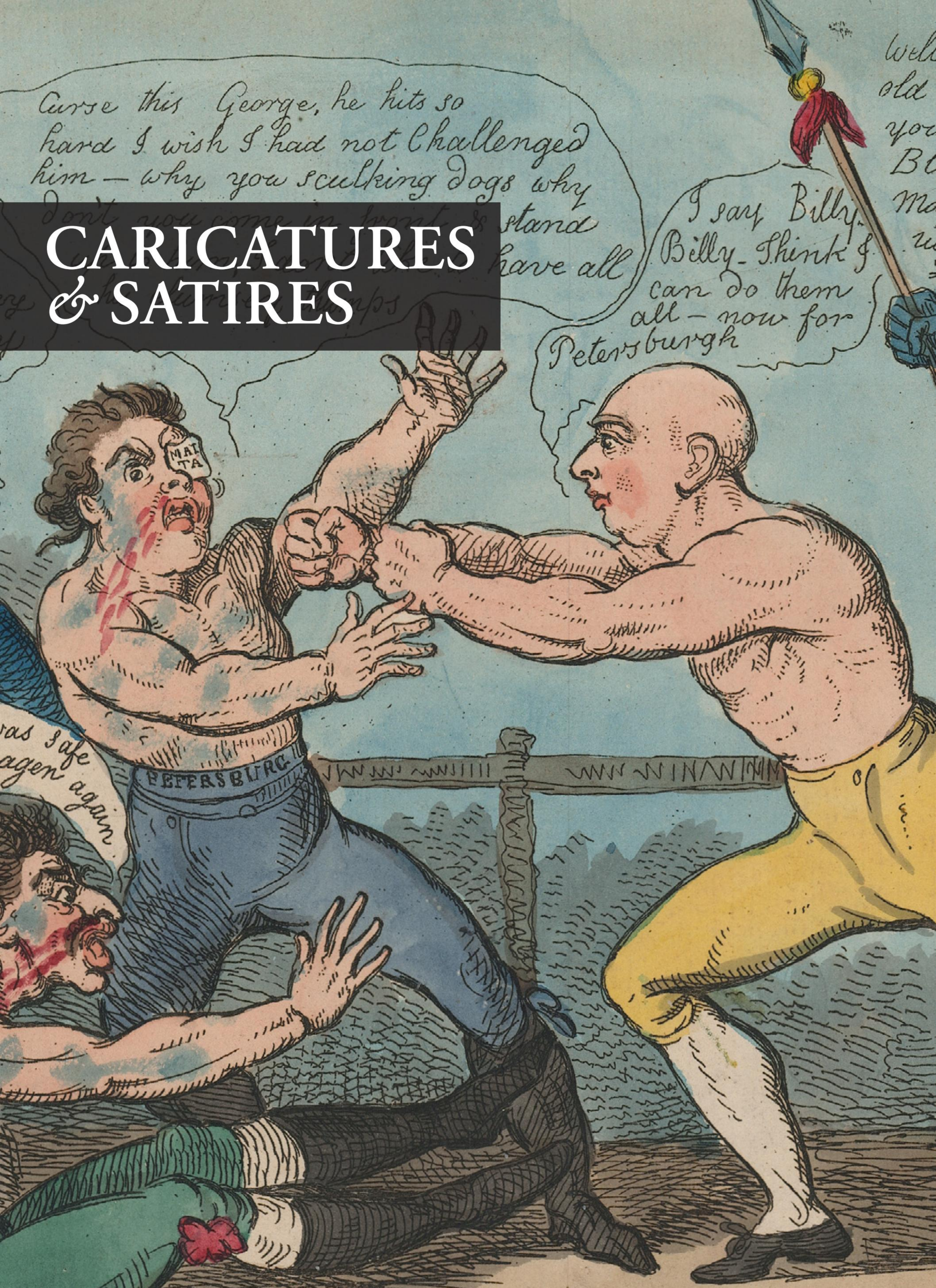
CARICATURES & SATIRES


Curse this George, he hits so hard I wish I had not Challenged him — why you sculking Dogs why don't you come in front & have all
I say Billy Billy Think I can do them all — now for Petersburgh
MALTA
PETERSBURG
as safe agen again

01. The Russian Bruiser getting his dose_with his seconds thirds bottle Holder &c. coming in for their share

Isaac Cruikshank
Etching with original hand colouring
Pub: by SW Fores No 50 Piccadilly Jan 30th 1801.
Image 225 x 325 mm, Plate 245 x 350 mm, Sheet 255 x 370 mm unmounted

I am only Neuter George, dont take any Side, my Love to my Daughter
Curse this George, he hits so hard I wish I had not Challenged him - why you skulking Dogs why don't you come in front & stand up to him, I don't like to have all his clumsey thumps
I say Billy-Billy-Think I can do them all - now for Peterburgh
Well done my old Master you have Blockaded up Malta, now dash right in to Petersburgh - as for the other little wretches you can easily trip up their Heels & lay them on their Backs
I wish I was safe at Copenhagen again
A.D.I. at Stockholm
The RUSSIAN BRUISER getting his dose with his Seconds thirds bottle Holder &c coming in for their share

A satirical depiction of Anglo-Russian relations in the aftermath of the British establishing the Malta Protectorate. At centre, two bare-chested, bare-knuckle pugilists spar with each other, the bald-headed King George III and his bloodied and embattled opponent Paul I, Emperor of Russia. Paul's nose gushes blood, and his bruised eye is covered with a patch labelled 'Malta.' Following a request for assistance from a newly formed Maltese National Assembly for assistance in their uprising against Napoleon, the British sent a convoy of ships to blockade and assist the island. The French garrison capitulated and withdrew in September 1800, and a British Protectorate was established. The refusal by Nelson to hand Malta back to the Knights of Malta angered Paul, who as Master of the Hospitallers, viewed the Protectorate as an overreach.

In truth, British actions on Malta were simply the latest in a series of events in the worsening relationship of the two former allies following the defeat by the French and Dutch of the joint Anglo-Russian force at the Battle of Castricum. Paul, wearing a belt inscribed 'Petersburg,' calls out for assistance to his Allies in his new Armed Neutrality coalition: '*Curse this George, he hits so hard I wish I had not Challenged him - why you skulking dogs why don't you come in front & stand up to him, I don't like to have all his clumsey thumps*.' The Allies, Paul's 'second,' 'third' and 'bottle holder' as Cruikshank's title designates them, are the Kings of Denmark, Sweden, and Prussia. The two former are bruised and bloodied, cowering on the floor, and proclaiming '*I wish I was safe at Copenhagen again*' and '*And I at Stockholm*.' The King of Prussia, in military uniform and clutching a bottle emblazoned with a double headed eagle, remains aloof from the conflict: '*I am only Neuter, George, dont take any side, my Love to my daughter*.' The final comment, in reference to his daughter Princess Frederica Charlotte, who married George's son Frederick Duke of York, marks the King out as Frederick William II, an anachronistic error of Cruikshank's as the King was by the time of this caricature already dead, and his son, the Duchess' brother Frederick William III on the throne and in alliance with Paul.

George himself is very pleased with his progress, calling out to his second: '*I say Billy-Billy-Think I can do them all - now for Petersburgh*.' Billy, the King's second, is of course the Prime Minister William Pitt the Younger, concealed in full armour, but recognisable by the ridiculous point to his helmet's visor, which apes the angular profile given to his face by all of the great caricaturists of the era. He carries a shield bearing the arms of the United Kingdom, a sword, and lance, but wears a pair of modern spurred boots. He urges his support: '*Well done, my old Master, you have Blocked up Malta, now dash right in to Petersburgh - as for the other little wretches you can easily trip up their Heels & lay them on their Backs*.'

The caricature appeared just days after reports in the London Chronicle that the Russian Emperor had issued a challenge of personal combat to the other leaders in the war. Such a comment had indeed been made, and repeated in a letter from the Danish Minister. Though clearly in jest, the comment was widely reported, and obviously provided the ideal subject matter for satire. Paul's aggression towards the British was not limited to jests though. At the same time that this caricature was celebrating the bruising of Paul by the British, a secret pact with Napoleon had been struck and troops were already being moved in preparation for a joint Franco-Russian attack on British Company rule in India. Similar to Napoleon's invasion of Egypt, the expeditionary force included architects, artists, surveyors, engineers, and other savants in addition to the usual military and administrative staff. As it was, growing dissatisfaction with the Russian Emperor among his courtiers led to Paul's assassination, and the so-called 'Indian March of Paul' stalled at the Aral Sea.

BM Satires 9701
Condition: Trimmed to platemark along top margin. Light waterstaining along top edge of sheet. Minor dirt staining, particularly to platemark on right edge of sheet. Old adhesive tape to verso.
[52984]
£475

Gunpowder is disgrac'd when used upon such reptiles! make them eat their own words, till they are choak'd, thats the way to quiet Charles's-bastard-brood.
Satisfied! yes I am satisfied! that your whole race are a set of dastards! - & you may fire at me till the day of Judgment, e'er I will retract my opinion - or honor a Coward, by putting him out of the World!
I hope your H--gh--ss is satisfied now that I am a Man of Honor, by my firing thro' your hair? & that you will retract the opinion of my being a Coward.
Would that I had not meddl'd in the business, or, that I could get over to the other side.
Lord Raw--n.
Lord Wine--l--a
A Scene on Tuesday the 26th. of May. between
A PRINCE and A POLTRON.

02. A scene on Tuesday the 26th of May between a Prince - and - a Poltron.

James Gillray
Etching with original hand colouring
Pubd May 27th 1789. by J. Aitken Castle Street Leicester Field
Image 225 x 340 mm, Plate 250 x 352 mm, Sheet 260 x 394 mm unmounted

A satire, printed and published just one day after the event depicted, a duel between 'A Prince', Frederick Augustus, Duke of York and 'A Poltron' (A Coward) Charles Lennox, 4th Duke of Richmond, on Wimbledon Common on 26 May 1789. The Duke of York stands to the left of the image with pistol aloft, shooting into the air, with his hat on the ground behind him. Standing opposite him is Charles Lennox holding pistols in both hands, exclaiming "*I hope your H--gh--ss is satisfied now that I am a Man of Honor, by my firing thro' your hair? & that you will retract the opinion of my being a Coward*". The Duke of York retorts: "*Satisfied? yes I am satisfied! that your whole race are a set of dastards! - & you may fire at me till the day of Judgment, e'er I will retract my opinion - or honor a Coward, by putting him out of the World!*"

The duellists' seconds stand by their sides. 'Lord Raw--n', Francis Rawdon Hastings, 1st Marquess of Hastings, stands in profile on the left with a pair pistols in hand, stating: "*Gunpowder is disgrae'd when used upon such reptiles! make them eat their own words, till they are choak'd, thats the way to quiet Charles's-bastard-brood*". A startled and frightened 'Lord Wine--l--a', George Finch, 9th Earl of Winchelsea, stands to the right of the image clutching an armful of pistols and a blunderbuss, saying: "*Would that I had not meddl'd in the business, or, that I could get over to the other side.*"

One of a trio of Gillray caricatures commenting on a drawn out quarrel between the Duke of York and Lt Col. Lennox. On 19 May an account of the quarrel was published in the 'London Chronicle' and Sir G. Elliot's, '*Life and Letters*' includes a brief account of the situation stating in his entry for Saturday, May 30, 1789, "You will see so much in the papers about the Duke of York's duel that I believe I must attempt a short account of that matter, although I am not very particularly informed about it. Mr. Lenox had been amusing himself all this winter with abusing and insulting the Prince of Wales and the Duke of York in the most scurrilous and blackguard way, both behind their backs and sometimes to their faces…Lenox, you know, was graciously forced into the Duke of York's regiment, against the rules, or at least common practice, of the army, over all the officers' heads, and without so much as an intimation to the Duke, who was the colonel".

The print reflects the unpopularity of the Duke of Richmond and Tim Clayton suggests that the three Gillray/ Aitken prints of this subject (23, 27 and 29 May) are so well-informed and supportive of York that they may have been commissioned by the Duke or a supporter of his. Ref: T. Clayton, '*James Gillray, a revolution in satire',* New Haven and London, 2022, p. 103

BM Satires 7533
Condition: Nice original hand colouring. Trimmed within plate at base. Light inking to bottom of title. Light dirt build-up and short repaired tears to margins. Light printers crease to right hand side of image.
[52976]
£550

Oh Dear oh dear oh oh oh! Pray forgive me this time and i'll never do so any more Pon my Honor as a Sinner oh — Indeed I wont Pon Honor I did'nt Oh Dear oh.
This Birch is a Stinger my Lad it was steeped in Maam Clarke's Pickling Pott, at the Commission Warehouse, Glouster Place
YORK CATHED
Mrs Clarke's Pickling Pott
Tears of Repantance
B

JOHN BULL BEATING THE BIG DRUM

03. John Bull Beating the Big Drum
attributed to Isaac Cruickshank
Etching with original hand colouring
c. 1809
Image 175 x 238 mm, Plate 187 x 255 mm, Sheet 260 x 380 mm
unmounted

The letters 'DR' for 'DRUM' in the title have been lightly scored through and replaced with a 'B' above.
A satire featuring the Duke of York and John Bull, the personification of the United Kingdom, attributed to Isaac Cruickshank on stylistic grounds. The figure of John Bull stands astride to the right wielding a birch-rod about to strike the Duke, saying: "*This Birch is a Stinger my Lad it was steeped in Maam Clarke's Pickling Pott, at the Commission Warehouse, Glouster Place*". Behind him sits a birch-rod in a chamber-pot isncribed 'Mrs Clarke's Pickling Pott'.

The Duke of York lays on his front, splayed over a large drum with his buttocks exposed, squealing: "*Oh Dear Oh dear oh oh oh! Pray forgive me this time and I'll never do so any more Pon my Honor as a Sinner—oh—Indeed I wont Pon Honor I did'nt Oh Dear Oh*", as he cries into an inverted bicorn hat inscribed 'Tears of Repantance' [sic]. A sheet of paper stuffed under the duke reads: 'For the Doubl Drum The D of Yorks March [bars of music], For the Drum The Rogues March', 'Rogue' scored through. Behind hangs a picture of 'York Cathed[ral]'.

The caricature is likely a depiction of the public's reaction to the memoirs of the Duke of York's mistress, Mary Anne Clarke (nee Thompson), published in 1809. Mrs Clark and Prince Frederick had been in a relationship since 1803 while he was Commander-in-Chief of the army. Clarke was accused of selling army commissions under the table, with Frederick's knowledge. Following the publication of her memoirs and the resulting scandal, Frederick resigned as Commander-in-Chief on 25 March 1809.

BM Satires 11287
Condition: Light dirt build-up to margins.
[52979]
£200

By the Mystery of my Art. no more be a Foot-boy— but rise a Captain
PETTICOAT INFLUENCE
Bless me how soon a foot-boy is turned to a Gentleman

THE YORK MAGICIAN TRANSFORMING A FOOT-BOY TO A CAPTAIN

Pub.d Feb.ry 25th 1809 by Thos. Tegg No. 111 Cheapside

04. The York Magician Transforming a Foot-Boy to a Captain

Thomas Rowlandson after George Moutard Woodward
Etching with original hand colouring
Pub.d Feb.ry 25th 1809 by Thos. Tegg No. 111 Cheapside.
Image 215 x 320 mm, Plate 248 x 350 mm, Sheet 260 x 396 mm
unmounted

A satire of the Duke of York Scandal, fertile ground for London's caricaturists in the first quarter of 1809, issued a day after the Commons had set the date of the 8th of March for discussion of the Report on the Inquiry into the Duke of York's involvement in selling army commissions through his former lover Mrs Mary Anne Clarke. The scene shows Frederick, Duke of York, Commissioner-in-Chief of the Army, burlesqued as a magician. He wears a long blue robe, the Garter star prominent on its front, a high fur cap, and a long white beard. In his right arm he carries a long staff or wand, upon which is emblazoned the inscription '*petticoat influence*,' a reference to the seductive charms of the saucy Mrs Clarke. The York Magician thunders a command: '"*By the Mystery of my Art, no more be a Foot-boy—but rise a Captain*".

Before him, in a cloud of parting smoke, is a surprised young man in the habit of an army captain, who proclaims in wonder: "*Bless me how soon a foot-boy is turned to a Gentleman*". Rowlandson's inspiration for the caricature contains a kernel of truth, in that one of Mrs Clarke's own servants, a Samuel Carter, had been granted an ensign's commission. Despite seeming to be a fairly damning illustration of the Scandal's reach, the commission was ultimately deemed fair, as the young man, aside from his talents, was also the illegitimate son of a well regarded army captain.

BM Satires 11223
Condition: Large, pressed horizontal crease across middle of sheet. Tears to right and upper sheet edges. Water stain to upper left hand corner. Some toning and surface dirt to sheet.
[52990]
£275

ALL FOR LOVE OR A SCENE AT WEYMOUTH.
Bless my Massa what be de matter with him_ him in love I fear_Sambo once be in love with bad Woman but him repent.
To morrow I inspect my regiment_ and then for my Dearest_Dearest_Dearest_Love
Can I believe my eyes, why this is the little foot boy_ who waited on us at the house of a Lady of a certain description.
I beg Sir you will not come for to go, to affront a gemmen_.
Pub.d Feb.y 26.1809 by Thos. Tegg N.o 111 Cheapside
AN UNEXPECTED MEETING.

05. All for Love or a Scene at Weymouth. An Unexpected Meeting.

Thomas Rowlandson after George Moutard Woodward
Etching with original hand colouring
Pub.d Feb.ry 26th 1809 by Thos. Tegg No. 111 Cheapside.
Image 310 x 220 mm, Plate 350 x 245 mm, Sheet 408 x 280 mm unmounted

A double satire on the same plate showing two imagined scenes surrounding the scandal involving the Duke of York and his former lover Mrs Clarke. In the top register, titled above '*All for Love or A Scene at Weymouth*', the Duke, in his capacity as Commander in Chief of the British Army, sits in military uniform gazing out the window of his apartment. He holds a quill pen in his right hand, and gestures towards the window, exclaiming: '*To morrow I inspect my regiment_ and then for my Dearest_Dearest_Dearest_Love*.' By the ink pot on the table and strewn across the floor are numerous half-penned love letters, and musings on the downfall that awaits his involvement with the mercurial Mary Anne Clarke, who had testified to the Duke's knowledge and involvement in her alleged selling of military commissions. Behind the Duke, a black servant, wearing a turban and motley, wrings his hands with worry and moans: '*Bless my Massa what be de matter with him_him in love I fear_Sambo once be in love with bad Woman but him repent.*'

Below, the second scene, entitled '*An Unexpected Meeting*,' is a follow up to a caricature Rowlandson had produced the day before, showing the Duke of York as a wizard magically transforming Samuel Carter, Mary Anne Clarke's young servant, into an army Captain. In the sequel, an elderly military officer has chanced upon the newly minted Captain, and gazes through an eyeglass with an attitude of casual disdain for what he beholds. He grumbles in disbelief: '*Can I believe my eyes, why this is the little foot boy_who waited on us at the house of a Lady of a certain description*.' The diminutive Captain, his cocked hat comedically large, stands affronted: '*I beg Sir you will not come for to go, to affront a gemmen_*'

BM Satires 11226
Condition: Two tears to left sheet edge just coming in to image. Small tears to upper and right sheet edges. Creasing to sheet edges. Some toning and surface dirt to sheet.
[52991]
£250

The Dawn is overcast, the morning lowers
and heavily in Clouds brings on the day, big
with the Fate of Y—— and Mrs Clarke!
HOPE
Insurance Office
Pub.d March 8th 1809 by Thos. Tegg N.o 111 Cheapside
WEDNESDAY MARCH THE 8th 1809.
A SCENE, FROM THE TRAGEDY OF CATO.

06. Wednesday March the 8th 1809, A Scene From The Tragedy of Cato.

Thomas Rowlandson
Etching with original hand colouring
Pub.d March 8th 1809 by Thos. Tegg 111 Cheapside.
Image 210 x 320 mm, Plate 249 x 347 mm, Sheet 260 x 358 mm unmounted

A comedic foreshadowing of the events of the Parliamentary Debates for the 8th of March, 1809, using Addison's *Cato* as an analogue for popular discussion of a scandal involving the Duke of York and his mistress Mrs Clarke selling military commissions. The caricature apes the opening of Addison's popular play, with two old men standing in for the characters of Marcus and Portius, the two sons of the play's eponymous hero. Portius, here an old cit in coat, breeches, necktie, and hat in a mock theatrical stance, grumbles the opening lines to his Marcus, an eye-rolling cobbler who stands by his stall on the corner of the 'Hope' Insurance Office: '*The Dawn is overcast—the morning lowers / And heavily in Clouds—brings on the day—big / with the Fate of Y------ and Mrs Clarke*'.

The *Cato*, well-known to Rowlandson's early eighteenth century audience, was a fitting choice of subject for the matter at hand, with the play's central themes involving government tyranny, corruption, republicanism, and personal liberty and responsibility. The 8th of March marked the date set for discussion in the Commons of the Report on the Inquiry into the Duke of York's involvement in the scandal, following testimony from Mrs Clarke and others earlier in the year. As it transpired, the Parliamentary Debate became the setting for Gwyllym Wardle's request for an Address to the King to ask for the Duke of York's removal from his position as Commander in Chief of the Army. Frederick resigned only a fortnight later.

BM Satires 11245
Condition: Some toning and surface dirt to sheet. Light creasing to sheet.
[52989]
£250

Tegg's Caricatures in Cheapside.
N° 26
The lover's ardour, the fond parent's care,
The husband's soft endearments strongly move;
But when the welfare of our country calls,
These passions set — and the great Patriot shines!
CLARIOR E TENEBRIS
HABEAS CORPUS
LIBERTY
CANDOUR
JUSTICE
TRUTH
FREEDOM of the Press
BILL of RIGHTS
COMMONS
FREE REPRESENTATION
MAGNA CHARTA
KING and CONSTITUTION
LOYALTY
REFORM
Good of the PEOPLE
INTEGRITY
LAWS of the LAND
TRIAL by JURY
LORDS
GENIAL RAYS, or John Bull enjoying the Sunshine.
on Thursday June 21st or near that time the Sun of Patriotism will emerge from Reginon of darkness in the East and again cheer the inhabitants of the west with the warmth of his Rays, the malignant Planets will for some time at least lose their balefull influence under the cloud which Ought to obscure them for ever, — vide Political Almanack. 1810

07. Genial Rays, or John Bull enjoying the Sunshine.

Charles Williams
Etching with original hand colouring
Pub.d June 1810 by Thos. Tegg 111 Cheapside.
Image 225 x 325 mm, Plate 254 x 350 mm, Sheet 274 x 400 mm unmounted

Public reaction to Burdett's arrest and subsequent release satirised by Charles Williams. In the foreground, the portly form of John Bull, representing the British citizenry, sits in an idyllic summer countryside, basking in the rays of the sun, whose face bears a profile of the people's champion Francis Burdett, 5th Baronet. John Bull, wearing coat, breeches, waistcoat, necktie, and wig, turns his face upwards with a rapturous serenity, his stick and hat resting beside him. Rose bushes flower behind, and in the background, across the Thames, is the skyline of the City of London, with the dome of St Paul's prominent in the centre.

Bull praises Burdett as the 'great Patriot,' in verse declaring: '*The Lover's ardour, the fond parent's care, / The husband's soft endearments strongly move; / But when the welfare of our country calls, / These passions set—and the great Patriot shines.*' Burdett himself is surrounded with a latin inscription which reads '*Clarior e Tenebris*' - 'Light from the Darkness' - a fitting description for the sun, but also potentially an archaic reference to Burdett's political unorthodoxy, as the same motto was often featured on Jacobite tokens of the Old Pretender. Burdett's 'rays' represent the various virtues and rights enjoyed by John Bull, and thus the citizenry, reading: Magna Charta, King and Constitution, Loyalty, Reform, Good of the People, Integrity, Laws of the Land, Trial by Jury, Lords, Habeas Corpus, Liberty, Candour, Justice, Truth, Freedom of the Press, Bill of Rights, Commons, and Free Representation.

Below the image, following the title, is an inscription that reads like a mock horoscope: '*On Thursday June 21st or near that time the Sun of Patriotism will emerge from Reginon of darkness in the East and again cheer, the inhabitants of the west with the warmth of his Rays, the malignant Planets will for some time at least lose their balefull influence under the cloud which Ought to obscure them for ever,—vide Political Almanack. 1810.*'

The date to which John Bull turns his face in anticipation is the summer recess of Parliament, at which time, Burdett was to be released. In the year before this caricature, Burdett, the leading radical reformer of the era, had, alongside Gwyllym Wardle, led the attack on Frederick, Duke of York for the latter's supposed collusion with his mistress Mary Anne Clarke in selling military commissions. When fellow radical agitator John Gales Jones was confined to the Tower by the Commons, Burdett argued against the House's power to do so, leaving him open to a charge of libel. Burdett barricaded himself inside his house for two days, further increasing his reputation amongst the citizenry, who saw this as the very demonstration of the old adage that a man's house is his castle. Anticipating the potential for political violence, Burdett ended his resistance and was confined to the Tower until the recess.

BM Satires 11563
Condition: Some tears to right hand margin. Repaired tears to top sheet edge and top left corner. Some toning and surface dirt to sheet.
[52988]
£225

I'll carrey you home to the stable Yard my Dear!
where I will nurse you as tenderly as I would
my own Chickens; or as Kate does her Dogs;
and as for John Bulls I'll natured assertions
of its being a Judgment, never-mind it, who cares
for what he says, or what he thunks!!

Oh! you Dear Angle!!

Wapping Report

Broke his Neck!

Indeed! well I'll go and see
as soon as I've bound up dear Fidells
pretty toe! poor dear Tiro, I hope you
haven't hurt yourself my dear, dear Cullene!

Carlo
the Drury Lane Roscius

The Dog of Montargis

Hist of Dogs Vol II

Hist of Dogs Vol I

Comp Dog Doctr

Brit Dogs

Liniment

Turpentine Cerate

Rigo Balsam

Opodel Dyachylon

Ointment

Cake

I'll carrey you home to the stable Yard my Dear! where I will nurse you as tenderly as I would my own Chickens; or as Kate does her Dogs; and as for John Bulls Ill natured assertions of its being a Judgment, never mind it, who cares for what he says, or what he thinks!!
Oh! you Dear Angel!!
Broke his Neck!
Indeed! well I'll go and see as soon as I've bound up dear Fidells pretty toe! poor dear ting, I hope you haven't hurt yourself my dear, dear Cullene!
CONJUGAL FELICITY in High Life.

08. Conjugal Felicity in High Life

Charles Williams
Etching with original hand colouring
Pubd. 1819 by S.W. Fores, No. 50 Piccadilly
Image 230 x 333 mm, Plate 245 x 355 mm, Sheet 245 x 380 mm unmounted

A pair of satires on the same plate representing the unhappy marriage of the Duke of York and Princess Frederica Charlotte of Prussia, sarcastically titled 'Conjugal Felicity' by the regency caricaturist Charles Williams. In the first scene, the Duke of York's impressive avoirdupois is positioned on a gilded empire chair in a room overlooking the tower of Windsor Castle. He gazes in soppy devotion at the face of a buxom young woman, who wraps a sling around his injured arm, positioning his hand against her thigh whilst she does so. Having caught his spur on a trouser leg, the Duke had fallen and broken his arm. The Duke is attired in military dress and the offending trousers are shown here as comically large, with the spurs prominent.

His sword is abandoned on the floor, over a paper reading 'Physician's Report,' and his cocked hat rests on a sofa along with the young lady's bonnet. A speech bubble from his would-be nurse reads: *'I'll carrey you home to the stable Yard my Dear! where I will nurse you as tenderly as I would my own Chickens; or as Kate does her Dogs; and as for John Bulls Ill natured assertions of its being a Judgment, never mind it, who cares for what he says, or what he thinks!!'* The willing invalid replies '*Oh! You Dear Angel!!*'

On the other side of the scene is 'Kate' and her dogs, the eccentric Princess Frederica Charlotte, the Duke's estranged wife. She sits in a parlour surrounded by dogs of various breeds. One sleeps in a basket in the corner, another nurses a brood of puppies on a red velvet tasselled cushion, while others sit attentively or eat and drink from various dishes and bowls. The Princess sits in the midst of her pets, ministering to the leg of a favourite as the buxom young woman in the other room tends to her husband's arm. Before her on a table is a veritable pharmacy of treatments, including bottles of Riga Balsam, Turmeric, Opodeldoc, and Dyachylon plaster. An open bookcase in the background contains various canine histories and breed books, and her walls are decorated by illustrations of famous dogs. Another of her brood barks at the door, which opens to admit a furtive man with a finger to the side of his nose who interjects with incorrect intelligence of her husband's fall: '*Broke his Neck!*'

His mistress is disinterested, responding '*Indeed! Well I'll go and see as soon as I've bound up dear Fidells pretty toe! poor dear ting, I hope you haven't hurt yourself my dear, dear Cullene!*' Princess Frederica Charlotte's enthusiasm for dogs, as well as monkeys and other animals, was infamous in the unhappy years of her marriage to the Duke, with her father in law, George III, apparently commenting after her death that, without children, her affections must make do with pets.

BM Satires 13226
Condition: Trimmed to platemark at top and bottom, without loss to image. Time toning and waterstaining to sheet. Small pinpricks to left hand side of sheet. Old adhesive stains to verso
[52983]
£250

PACKING UP !!!
There is no such thing as getting those devilish Locks of Bramahs open
"Had sly Ulysses at the Sack ——— Of Troy, brought thee his pedler's pack ——— vide Cleaveland. Pub. July 1st 1830 by T. McLean 26 Haymarket

09. Packing Up!!!
William Heath
Etching with original hand colouring
Pub July 1st 1830 by T. McLean 26 Haymarket
Image 235 x 335 mm, Plate 250 x 350 mm, Sheet 307 x 445 mm
unmounted

A caricature depicting a chaotic interior scene of Lord and Lady Conyngham gathering up possessions in Windsor castle. Lord Conyngham wrestles with tying up a huge bundle of belongings. Lady Conyngham attempts to open the lock on an elaborate chest, muttering *'There is no such thing as getting those Devilish Locks of Bramahs open',* behind her, her daughter carries a giraffe skeleton on her shoulder. The inscription below image reads "*Had sly Ulysses at the Sack——Of Troy, brought thee his pedler's pack——vide Cleaveland."*

One of a number of satires on the Conynghams' exit from Windsor castle, laden with gifts or plunder, to their Irish seat, Slane Castle, on the death of George IV. Lord Henry Conyngham was Lord Steward of the Household and Captain, Constable, and Lieutenant of Windsor Castle, his wife, Elizabeth Conyngham, Marchioness Conyngham (nee Denison) was the mistress of the Prince Regent from 1819 until his death.

M. Dorothy George references in her 'Catalogue of Political and Personal Satires in the British Museum' that ". . . the stories about the rapacity of the Conynghams have been innumerable. . . ." "During the last illness wagons were loaded every night and sent away from the Castle." Their final departure was with "their carriages loaded with packages of all shapes and sizes covered with matting, and containing, as Sir Frederick Watson [Master of the Household] believed, clocks, china, etc. . . . which disappeared with them".

BM Satires 16143
Condition: Good impression with strong original hand colouring. Light dirt build up to margins, two repaired tears to top margin and short tears to right margin, not affecting image. Two vertical folds to left and right plate marks.
[52965]
£275

10. Death's Dance [Frontispiece]

Thomas Rowlandson
Aquatint with original hand colouring
[London, Published March 1. 1816. by R. Ackermann, 101 Strand.]
Image 180 x 110 mm, Sheet 232 x 135 mm
unmounted

The decorative frontispiece for *The English Dance of Death*, a tragicomic series of plates by Thomas Rowlandson with accompanying rhyming verse by William Combe. The skeletal figure of Death, in an attitude of deep and abiding tedium or perhaps just simple exhaustion, sits dejectedly atop a globe, while storm clouds gather in the distance. Atop his bald pate sits a golden crown, and at his feet is his infamous hourglass. The long dart with which he strikes his quarry rests in the crook of his knee, while his clarion and shield hang behind.

At the base of the globe are the many tools at his disposal for the ruin of mortal humanity: guns, knives, a large axe, currency, cards, opium, mercury, arsenic, a large barrel of gunpowder, and sundry other phials and philtres, all of which seem to be about to be consumed in the fires that rage in the background. Death's portrayal in this frontis is a superb comedic foreshadowing of the series, a suggestion that after the many hundreds of centuries of human existence in which Death has pursued his task, it is the ridiculous Regency Englishman who has finally driven him to exasperation.

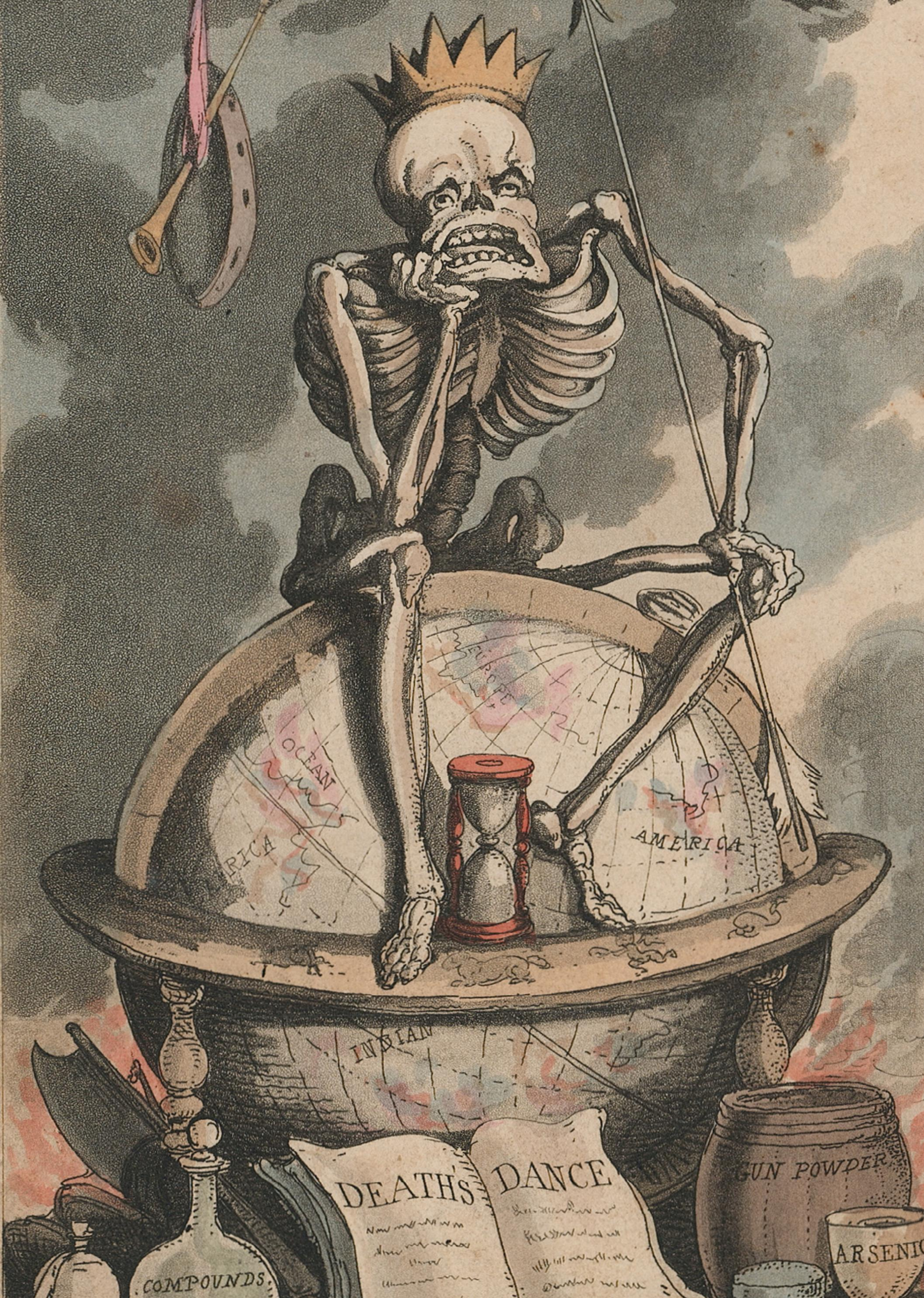
The English Dance of Death was Rowlandson and Combe's comedic English take on the popular *danse macabre* genre. The medieval *danse macabre* was at once both ribald and sombre, a subversion of social, politic, and religious hierarchies while at the same time a powerful reminder of the inescapable fate that awaits all mortals. The genre proved popular with printmakers, the most famous of which were undoubtedly those of Hans Holbein the Younger and Wenceslaus Hollar, but none are as satyrical as the *English Dance of Death*.

The dance of death as a theme lent itself perfectly to a farcical excoriation of the foibles of Regency England, and Rowlandson and Combe, who had already established their comedic pedigree by collaborating on the popular Dr Syntax series, were the perfect pair to undertake it. In place of the Popes and paupers, the emperors and merchants, and the nuns and alchemists of the originals, in Rowlandson's plates, we find huntsmen and harlots, debauched nobles and pretentious churchmen, quack doctors and gin-shop wastrels, and a whole host of town and country characters beset by a Death who himself runs the full gamut of human emotion, from malice to exasperation, in the varied pursuit of his English prey.

William Combe (1742-1823) was an English satirist and hack, best known for his authorship of the Dr Syntax series, which were illustrated with his long time collaborator Thomas Rowlandson. In his early life he travelled extensively, but as a product of his mounting debts, spent most of his later life in the King's Bench Prison.

In addition to his work on the Dr Syntax series, he also wrote numerous spurious letter series, including some purporting to be by Lord Lyttleton that were widely considered to be authentic by his peers. In addition to his comedic works, he also produced a number of works of topographical history on London, the Thames, Bristol, and York.

Condition: Trimmed within platemark, as issued, without loss to image. Minor time toning to sheet. Small tear to bottom margin, not affecting image. Old adhesive staining from album page on verso.
[52973]
£250


EUROPE
OCEAN
RICA
AMERICA
INDIAN
DEATHS
DANCE
COMPOUNDS
GUN POWDER
ARSENIC

FINE PRINTS & MEZZOTINTS

11. Sic Transit Gloria Mundi. Mors Ultima Linea Rerum

Cornelis van Dalen after Adriaen van de Venne
Copper engraving
Met Prevelege. [Amsterdam, c.1657]
Image 320 x 438 mm, Plate 325 x 440 mm, Sheet 382 x 450 mm mounted

Van Dalen's impressive and richly detailed *memento mori* tailpiece, engraved after a design by van de Venne for editions of the complete works of the Dutch poet and humorist Jacob Cats. The scene is a grand expression of the futility of earthly vanitas, and the reward that awaits all mortals no matter their deeds or achievements in life. The setting is a sprawling baroque cemetery, where the monuments of various historical figures are gathered together for mankind's inspection.

Prominent amongst the funerary columns, pillars, obelisks, baldachins, and sepulchres are five large stone sarcophagi, each one engraved with the name and significance of its occupant. The tombs have been opened by crowds of spectators, who weep or cower in fear at the sight of the bones within, each group representing the current inheritors of each skeleton's estate.

At centre is Helen of Troy, the world's most beautiful woman, surrounded by a troupe of great beauties. An elaborately dressed fop takes the opportunity to lift her skirts and peer beneath at her bare bones, while a beauty behind him swings a thurible of incense in tribute to the skeletal statue of Helen that stands above the tomb. To the left of Helen, Solomon's bones are exposed for the view of a crowd drawn from all nations, male and female, with academics, philosophers, judges, and rulers paying tribute to the world's wisest man. On the other side of the scene, a group of soldiers stand solemnly around the body of Samson, the world's strongest. The foreground is dominated by two kings of classical antiquity, Alexander the Great, the world's greatest warrior, and Croesus of Lydia, the world's richest man.

The scene is completed by teams of cherubs carrying moral messages across the top and bottom of the scene. The hand of fate appears from a cloud at centre top, holding a ribbon emblazoned with *Sic transit gloria mundi* - 'Thus passes the glory of the world.' A trio of cherubs at centre bottom likewise tug at another banner reading '*Mors ultima linea rerum* - 'Death is the final measure of all things.' In the top corners of the scene, personifications of Time and Fame are shown fleeing, a reminder that even these, though able to provide a simulacrum of life beyond the normal mortal reach, must inevitably give way to Death, the ultimate master of all things.

The current example is usually referred to as the second state of van Dalen's engraving, though it is almost certainly a completely new plate, as the composition, while retaining the same principal elements as the original engraved in 1655, is fundamentally reworked in almost all respects. The crowds of onlookers in the current scene are much more numerous, and the burial monuments themselves considerably more dark, with capering skeletons replacing the more austere classically styled figural sculptures of the original. Whilst the banners are present in the first state, they are untitled, so it is possible that the plate was published in an incomplete state for the original issue.

The first state also provides engraved attributions to van Dalen and van de Venne on the tombs to the left and right of the scene that are lacking in this state, so it is not unreasonable to suggest that the publisher Jan Schipper had the plate reengraved by another anonymous hand after the first printing of 1655, for his second edition of Cats' moral emblems, published in 1657 and again in 1712.

Condition: Central vertical fold, as issued. Minor repaired tears to central fold. Some chipping and time toning to edges of sheet, into plate but not affecting image. Minor foxing and time toning to sheet.
[52966]
£1,500

LA TENTATION DE
A Messire Antoine Anselme.
Cap de Gascogne Con.r Predicateur
Royale des Belles Lettres.
SAINT ANTOINE ABBE
Abbé de S.t Sever
ordinaire du Roy. de l'Academie
Si consistant adversum me castra,
non timebit cor meum. Psal. 26 v.3.
Quand même je verrois une armée de Demons
Campée autour de moy mon coeur ne les craindroit point
Psal. 26 v.3.

12. La Tentation de Saint Antoine Abbe

Pierre Picault after Jacques Callot
Copper engraving and etching
Iaques Callot invenit. Petrus Picault Blesensis sculpsit. A Paris chez F. Chereau rue St. Jacques aux deux pilliers d'or. [Paris, c. 1718]
Image 460 x 680 mm, Plate 512 x 700 mm, Sheet 585 x 820 mm framed

A very large, impressive, and fascinating depiction of the Temptation of Saint Anthony, engraved by Picault after the famous 1635 etching by Jacques Callot. The scene is a veritable phantasmagoria, with hundreds of arresting details both humorous and horrific. The massive figure of Satan dominates the scene, exploding across the sky like a giant simian-avian hybrid. His leg is chained, no doubt keeping him in the Pit above which he rises. His bearded and heavily eyebrowed face gleams with wickedness, and his jaws disgorge a swarm of demonic imps, which flit above the scene accosting each other, and the hapless Saint Anthony.

The Hallow himself, dragged from his cave, can be seen in the bottom right corner, tormented and beaten by various devils as he raises the Holy Cross. The Satanic retinue that surrounds him is of form and action of the most diverse and perverse. Winged sprites with arrows, spears, and barbs violate their fellows in all imaginable ways, while others fling fire at the ruinous structures they inhabit. Figures part animal and part machine belch weapons of war, serpents, and brimstone, while others play discordant music on instruments blown by both head and tail.

The Temptation of Saint Anthony is one of the most well represented devotional scenes in the history of Western art, and a particularly popular subject in print making. Saint Anthony (AD 251-356) was a Christian monk, born in the Hellenised Egyptian village of Coma.

He is often referred to as the 'first monk' as tradition holds him to have been the first saint to lead an ascetic life in the wilderness. According to Athanasius of Alexandria, the main source responsible for popularising St Anthony's life and deeds, the saint experienced a number of apocalyptic visions while residing as a hermit in the Eastern Desert.

Because of the fantastical elements of Anthony's visions, the 'Temptation' became an excellent outlet for an artist's inventiveness and imagination. Some of the most famous examples are the woodcuts of Durer, Lucas Cranach, and Heinrich Aldegrever, and their legacy can clearly be seen in some of the more esoteric works of artists such as Hieronymus Bosch, Breughel, Callot, and Hieronymus Cock.

The publication date of this print is somewhat contested. The engraver, Picault, died in 1711, which places the engraving of the plate in the first decade of the 18th century. However the publisher, François Chéreau, did not start publishing from the address '*...aux deux pilliers d'or*' until 1718. Chéreau's premature death in 1729 saw the continuation of his publishing business by his widow, Madame le Veuve Chéreau and his son, François II Chéreau.

Condition: Strong, dark impression with full margins. Central vertical fold. Tears and splitting to central fold. Repaired tears to edges of sheet, including three into plate along top edge. Dirt staining and creasing to margins. Framed in a period style wood and gilt frame.
[52940]
£2,200

13. *Nissaka*: The Nightly Weeping Rock

Utagawa Kuniyoshi (1797-1861)
Woodblock (nishiki-e)
1845–46
Ôban tate-e [~15.6 x 10.7 inches]
mounted

Series: Tôkaidô gojûsan tsui: Fifty-three parallels for the Tôkaidô Road
Signature: Ichiyûsai Kuniyoshi
Artist seal: Kiri
Publisher: Ibaya Senzaburô (Dansendô)
Censor seal: Mura
Reference: Schaap, Robert, Heroes and Ghosts (1998), pl.48, p. 73.

An eerie scene of *Nissaka*: The Nightly Weeping Rock, Station 26, from Tôkaidô gojûsan tsui: Fifty-three parallels for the Tôkaidô Road, a series jointly designed by Hiroshige, Kunisada, and Kuniyoshi. The print tells the legend of the 'Nightly Weeping Rock', on the road between Edo and Kyoto.

The legend concerns a pregnant woman travelling to Kanaya from Niisaka to meet her husband. During her journey she is attacked by a thief who murders her, her blood falling onto a nearby rock and becoming the home of her ghost. The rock was said to weep and cry out every night to passing people. In this print we see the sorrow-filled ghost of the woman appearing from the rock in front of her husband. The ghost has handed the husband their baby and his telling him of her fate. The Goddess of Mercy, Kannon, had saved the baby from a similar fate and kept them safe until he appeared.

Condition: Some rubbing and surface dirt to sheet. Album page remnants to verso corners. Small TSN red stamp to verso.
[52980]
£775

14. *Akasaka*: The Story of Miyajiyama
Andô Hiroshige (1797-1858)
Woodblock (nishiki-e)
1845-46
Ôban tate-e [~15.6 x 10.7 inches]
mounted

Series: Tôkaidô gojûsan tsui: Fifty-three parallels for the Tôkaidô Road
Signature: Hiroshige ga
Artist seal: Hiro
Publisher: Ibaya Senzaburô (Dansendô)
Censor seal: Mura

An atmospheric print illustrating the story of Miyajiyama, Station 37, from Tôkaidô gojûsan tsui: Fifty-three parallels for the Tôkaidô Road, a series jointly designed by Hiroshige, Kunisada, and Kuniyoshi. The scene shows the politician, noble and noted musician Fujiwara no Moronaga sitting on a rock on Mount Miyaji, having been playing his Biwa, a Japanese lute.

The ghost of Miyaji, taking the form of a beautiful woman, has appeared in front of him surrounded by falling Autumn leaves. She wears a long wave patterned kimono, her hair loose with a floral headband in the shape of horns on the top of her head.

Condition: Trimmed close to image on top margin. Binding holes to left margin. Small chip to right margin.
[52981]
£775

15. Michael Weinholdt, Gedanensis. Regiae Polon. Majest. et Electoris Saxoniae, Artis Metallicae in Tormentis et Campanis Fusoriae Constitutus Magister Dresdae

Johann Georg Bodenehr after Johann Georg Böhm
Mezzotint
Ioh. Georg Böhm Senior pinx. Dresdae. Ioh. Georg Bodenehr Sculps. Aug. Vind. 1726.
Image and Plate 425 x 310 mm, Sheet 465 x 340 mm unmounted

A very rare German mezzotint portrait of the bell and cannon founder, Michael Weinholdt, engraved by Bodenehr after a painting by Johann Georg Böhm. Weinholdt is shown half length, turned slightly to the left, wearing a long periwig, richly brocaded velvet coat, and with a heavy cape draped over his left shoulder. In his right hand he holds a pair of calipers, while his left, clutching a cannon ball, rests over the side of one of his guns, its muzzle cast with decorative acanthus leaves.

In the background, the fires of the forges and furnaces can be seen. Weinholdt, a native of Danzig (Gdansk), was the owner of foundaries both in his home town and in Dresden, serving as Master of Metallic Arts to both the King of Poland and the Elector of Saxony. Below the portrait, in the centre of the inscription space, an armorial bears a pair of intertwined grape vines, with a feathered helm surmounted by a double-tailed lion holding a bunch of grapes.

We have been able to trace only two institutional examples of this portrait, in the Anne SK Brown Military Collection of Brown University and in the Staatliche Kunstsammlungen Dresden.

Condition: Minor surface abrasion. Minor creasing and marginal tears, not affecting plate. Otherwise a strong clean impression.
[52982]
£400

16. Johann Leonhard Hirschmann, Pictor Norimbergensis
Johann Christoph Vogel after Jan Kupecky
Mezzotint
Joannes Kupezky pinx. Pars 6. Joannes Christophorus Vogel juxta Originale sculps. et excudit Norib. 1738. Cum Privilegia Sac. Caes. Majest. [Nuremberg, 1738]
Image and Plate 352 x 252 mm, Sheet 362 x 264 mm unmounted

A German mezzotint portrait of the Nuremberger painter Johann Hirschmann, engraved by Vogel after a painting by Jan Kupecky. The artist is shown half length, turned slightly to the right, facing the viewer. He wears a heavy fur-lined gown, artist's cap, and necktie, and holds a palette in the crook of his left arm, his right hand mixing colours with a palette knife.

A blank canvas stands on an easel to the right of the painter. If the attribution in the inscription line is correct, Kupecky's painting must have been based on Hirschmann's own self portrait with a palette, as the composition is almost identical.

Johann Leonhard Hirschmann (1672-1750) was a German Old Master painter and portraitist, born in Nuremberg.

Singer 39966
Condition: Strong dark impression. Some surface abrasion and scuffing. Trimmed close to platemark on all sides. Repaired marginal tears.
[52974]
£275

17. George Colman
Guiseppe Marchi after Sir Joshua Reynolds
Mezzotint
Sold by Giuseppe Marchi Saturday 20 February 1773
Image 401 x 355 mm, Plate 449 x 336 mm, Sheet unmounted

A proof impression, three quarter length, portrait of George Colman the Elder after Sir Joshua Reynolds (Mannings 396). Colman is seated slightly turned to the left, his head resting on his hand left, his arm bent and resting on a pile of papers, his right hand tucked into the breast of his coat.

George Colman "the elder" (April 1732- August 14, 1794) was an Italian born, British dramatist, he graduated from Christ Church Oxford, before he was called to the bar in 1757. However he is best known in the acting world as a playwright, essayist, theatre owner, and friend of David Garrick.

Chaloner Smith 4 i/iii, Russell 4, O'Donoghue 5, Hamilton 18 ii/iv
Condition: Excellent impression. Trimmed just outside the plate top and sides and within the plate on the bottom." G. Colman" wrtten in ink in an old hand. Light creasing to sheet. Old adhesive residue, water stain, and hinge on verso. Unidentified collector's mark on verso, initials within a small circle topped with a crown.
[52954]
£600

18. Cowslip

John Raphael Smith
Mezzotint
Engraved by J.R. Smith & Pubished 1802 by R. Ackermann, No. 101 Strand London.
Image 550 x 400 mm, Sheet 533 x 402 mm
unmounted

A nearly life-sized portrait of a young woman in profile to right wearing a in a straw hat with a wide ribbon tied under her chin, a dark shawl, and fingerless gloves holding a large bowl in both her hands. *J.R. Smith Pinxt.* inscribed on the rim of the bowl. This is one of a series of six portraits of women thought to be actresses done by J.R. Smith between 1797 and 1803. This portrait is though to depict Mary Wells in the role of Cowslip in John O'Keeffe's *Agreeable Surprise.*

Mary Wells (neé Davis) (December 16, 1762 - January 23, 1829) was an English actress born in Birmingham. Her father died when she was young and her mother kept a tavern where Mary met the actor Richard Yates who arranged for her to play the young Duke of York in Richard III. She continued acting. In 1778 she married a fellow actor named Ezra Wells who had played Romeo to her Juliet. The marriage was short lived and he abandoned her.

Wells made her London theatre debut on June 1, 1781 where after she played a number of different roles at Haymarket, Drury and Covent Garden. Mary lived with and had a relationship with writer, playwright, and dandy Edward Topham with whom she had four daughters and managed his newspaper *World and Fashionable Advertiser*. Topham left Wells after five years.

In 1789 in Weymouth Mary tried to capture the attention of George III and his wife on the esplanade. When this failed she hired a yacht with a gun mounted to the deck which she sat astride singing God save the King as she chased the Royal party to Plymouth. In a large amount of debt much of which was from her decision to back the debt of her brother-in-law and plagued by her creditors, Mary was imprisoned at Fleet Prison where she met fellow prisoner Joseph Haim Sumbel, a Sephardic Jewish man from Morocco and foreign secretary to the Ambassador of Morocco who was in prison for contempt of court. Seeking the security of marriage to a wealthy man and after converting to Judaism and changing her name to Leah, Wells and Sumbel married in 1797. The marriage failed after a year and Sumbel later unsuccessfully tried to have the marriage annulled and ultimately left the country.

Wells does not seem to have acted after 1790 and later lived in lodgings with her mother. She published her autobiography in 1811. Her surviving daughters lived with their father Edward Topham.

Chaloner Smith 191, D'Oench 373, Frankau 196 i, Lennox-Boyd ii/iv
Condition: Trimmed to the plate top and sides and within the plate on the bottom. Repaired tear into image on right. Two spots in inscription space. Old adhesive on verso and some patches of thinning to sheet. Overall time toning to sheet.
[52952]
£300

19. Fanny. Maid of the Mill

John Raphael Smith
Mezzotint
Printed & Engraved by J.R. Smith Mezzotint Engraver ti gus Royal Highness the Prince of Wales, & Published Feby. 1st, 1803 y R.A, Ackerman n, No. 101 The Strand.
Image 520 x 392 mm, Sheet 526 x 393 mm
unmounted

A nearly life-sized half length portrait of a woman directed, facing, and looking to the viewer, wearing a checkered headscarf tied on her head, a beaded necklaces, and a cloak tied around her that she draws in with her right hand, a tree in the background.

This is one of a series of six portraits of women thought to be actresses done by J.R. Smith between 1797 and 1803. This portrait is said to be Miss Sims who performed this role at Covent Garden in 1797 in Isaac Bickerstaff's Maid of the Mill.

Miss Sims (active 1790s) British actress in London.

Chaloner Smith 191, D'Oench 381, Frankau 134 , Lennox-Boyd ii/ii
Condition: Trimmed within the plate on all sides. Very minor creasing to sheet. Overall time toning to paper.
[52953]
£250

20. Miss and her Kitten
Charles Corbutt [Richard Purcell] after Philippe Mercier
Mezzotint
Printed for Robt. Sayer, No.53 in Fleet Street. [c.1750]
Image 131 x 110 mm, Plate 150 x 111 mm, Sheet 197 x 153 mm
unmounted

A rare miniature mezzotint droll of a girl shown three quarter length slightly turned to left smiling, looking at the viewer, wearing a simple cap and dress holding a black cat in her left arm.

Chaloner Smith undescribed, Russell undescribed, Lennox-Boyd i/i
Condition: Slightly rubbed.
[52941]
£250

21. Miss Crusse's
Richard Brookshaw after Sir Joshua Reynolds
Mezzotint
Printed for John Bowles No.13 in Cornhill.
Image 130 x 113 mm, Plate 150 x 114 mm, Sheet 170 x 133 mm unmounted

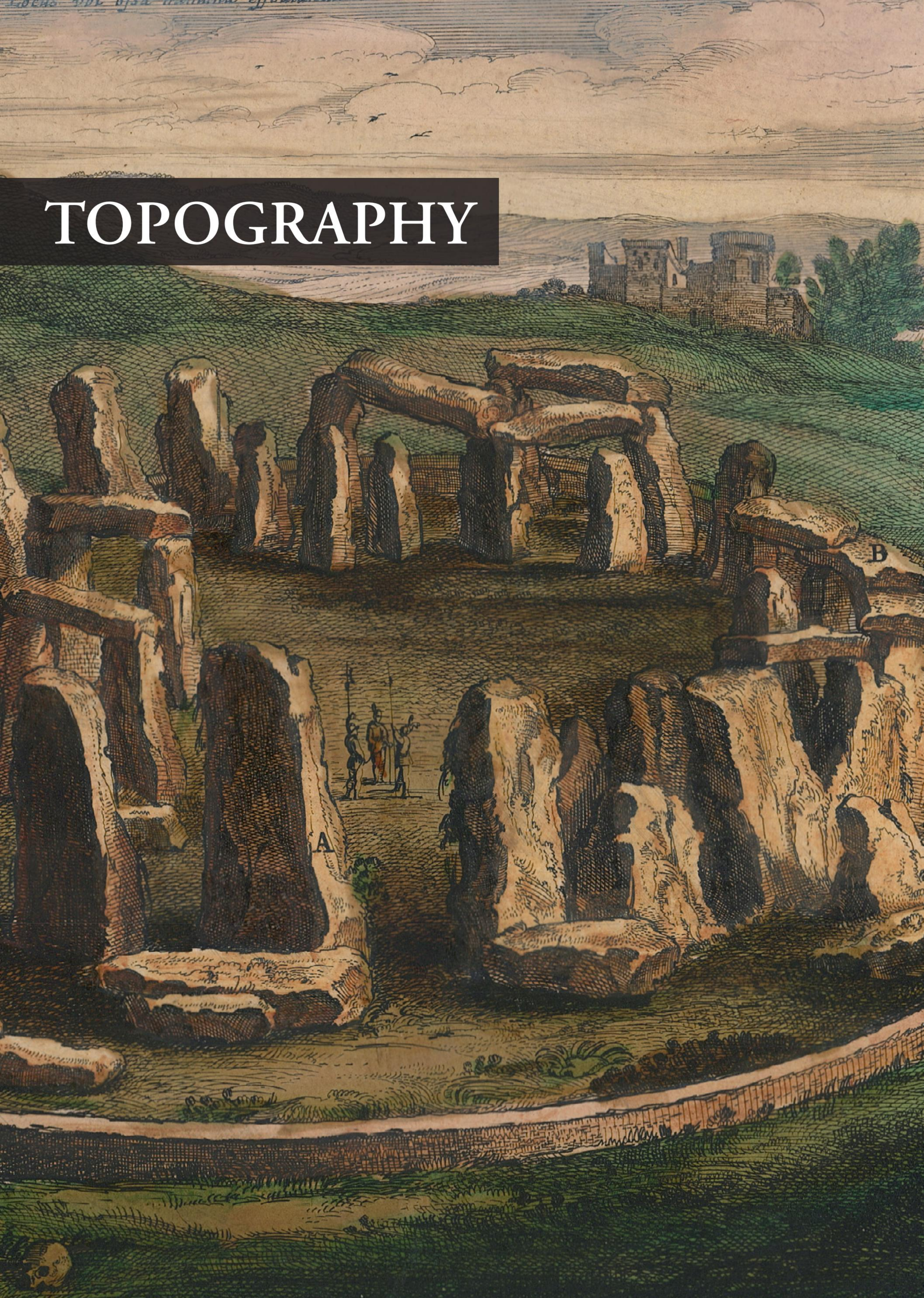
Three quarter length mezzotint portrait of sisters Elizabeth and Emma Crewe after Reynolds, directed and facing left. Elizabeth is on the right holding a basket if flowers and Emma is on the left her left arm on Elizabeth's right shoulder and her right arm outstretched pointing with her forefinger, pearls in the hair, and trees in the background.

Elizabeth Hinchcliffe (nee Crewe) (fl. 1750s-1790s) was the daughter of Elizabeth Shuttleworth and John Crewe, M.P. for Cheshire 1732-52, the sister of John Crewe first Baron Crewe (1742-1829), and wife of John Hinchliffe Bishop of Peterborough (1731-1794). She had five children and outlived her husband.

Emma Crewe (1741- c. 1795) was a British artist known for the designs she produced for Joshia Wedgewood and her botanical art. Emma was the daughter of Elizabeth Shuttleworth and John Crewe, M.P. for Cheshire 1732-52, the sister of John Crewe first Baron Crewe (1742-1829) and the older sister of Elizabeth Crewe. The second of six children she was closest to her sister Elizabeth. Financially independent, Emma lived part of the time with her older brother John Crewe, 1st Baron Crewe and his wife notable social hostess Frances, Lady Crewe. Emma met Wedgewood through her sister-in-law Frances. In additions to designs for Wedgewood, Emma also produced designs for prints after her drawings and Erasmus Darwin's The Loves of Plants.

Chaloner Smith undescribed, Hamilton undescribed, Lennox-Boyd i/i
Condition: Laid to a sheet of paper, then tipped to an album paper, some surface dirt in the margins, repaired tear in the left margin up to edge of plate.
[52942]
£150

TOPOGRAPHY



22. [Stonehenge]

Johannes Blaeu
Copper engraving with hand colouring
[Amsterdam, c.1645]
Image 192 x 245 mm, Plate 196 x 249 mm, Sheet 510 x 295 mm unmounted

An atmospheric and somewhat romantic seventeenth century view of Stonehenge, beautifully ornamented in full wash colour, from the 1645 Latin imprint of Blaeu's *Atlas Maior*. The stones are shown still encircled by a low precinct wall, while a trio of soldiers armed with halberds stands in the open space at the centre of the monument. In the bottom left corner of the plate, outside the wall, another trio excavate a number of graves, the skull and long bones from one resting on the grass nearby.

The view was originally engraved to accompany Blaeu's map of the county of Wiltshire, and features as part of his description of the county, from the pre-Roman Belgae who occupied the region, through to Arthurian era stories and even a brief history of the Seymour family and Wolf Hall.

Condition: Minor time toning to sheet. Marginal tears to top and bottom of sheet, not affecting image or text. Latin text above, below, and on verso of sheet.
[52970]
£275

WILSHIRE. 145

Vther Pendragon molem transvexit ad Ambri
Fines, devicto victor ab hoste means.
O quot nobilium, quot corpora sacra virorum,
Illic Hengisti proditione jacent!

Intercepta fuit gens inclyta, gens generosa
Intercepta, nimis credula, cauta minus.
Sed tunc enituit præclari Consulis Eldol
Virtus, qui ictibo septuaginta dedit.

Alii produnt Britannos hoc quasi magnificum sepulchrum eidem Ambrosio substruxisse eo loci, ubi hostili gladio ille periit, ut publicis operibus contectus esset, eaque exstructione, quæ sit ad æternitatis memoriam, quasi virtutis ara. Certe ossa humana hic sæpius effossa fuerunt, & pagus qui adjacet ad *Avenam*, *Ambresbury*, id est, *Ambrosii vicus* dicitur, ubi antiquos quosdam Reges sitos esse historia Britannica docet, & Eulogium ibi trecentorum monachorum cœnobium fuisse refert, quod nescio quis barbarus Gurmundus diripuit. Eo loci postea Alfritha Eadgari Regis uxor, ut facinus in perimendo privigno Edwardo Rege, pœnitentia, & pio aliquo opere expiaret, ædem superbam Monialibus construxit & dotavit, in quo Æleonora vidua Regis Henrici Tertii regia pompa renunciata, inter sacras virgines se Deo dicavit. Ambrosius Aurelianus, qui nomen loco fecit, Romano imperio jam prope confecto, purpuram, ut P. Diaconus testatur, in Britannia.

Ambresbury.

Ambrosius Aurelianus.

tannia induit, patriæ labenti suppetias tulit, & bellicosi Arthuri opera hostium impetus repressit, exercitus maximos, ex animosis Germaniæ populis conflatos, delevit; & tandem collatis in hac planitie signis, animam patriæ reddidit. Cum vero Gildas, & Beda hujus parentes, purpura indutos occisosque scribant, illum è Constantini illius genere fuisse, qui Theodosio Iuniore IIII Cos. in Britannia spe nominis Imperator designatus, & postea Arelati interemptus fuerat, cur non asseveranter affirmarim? Ab *Ambresbury* cis *Avenam* vix ad quartum lapidem est Leporarium vulgo *Everlie Warren*, ubi maximus leporum proventus, quorum venatu nobiles vicini recreantur; sed non tantus, ut militare auxilium adversus eos petant accolæ, quod Balearicos fecisse apud Plinium legimus, licet messibus itidem sint infesti, vicinumque huic *Lutbgersball*, ubi olim castrum Galfredi *Fitz-Patri* Iustitiarii Angliæ & Comitis Essexiæ opulentissimi. Non multo superius *Wolfhall* fuerunt ædes familiæ

Leporarium.

Wolfhall.

Rr

23. Pembroke Castle
Paul Sandby
Etching and aquatint
Publish'd according to Act of Parliament by P. Sandby St. Georges Row. Sepr. 1st 1775.
Image 225 x300 mm, Plate 239 x 316 mm, Sheet 325 x 400 mm unmounted

A view of the remains of Pembroke Castle, boats in the water, and two men on the opposite bank, one leaning on a tree and the other looking through a telescope. This print is plate six from Paul Sandby's *Views in Wales*.

Abbey Scenery 511.6
Condition: Some light soiling to paper. Short tear to lower left of sheet. Some light creasing.
[52955]
£200

A View of the Grotto & two Shell Temples..... Vüe de la Grotte & des Deux Temples fais en Coquilles.
According to Act of Parliam.t Drawn on the Spot 1753.

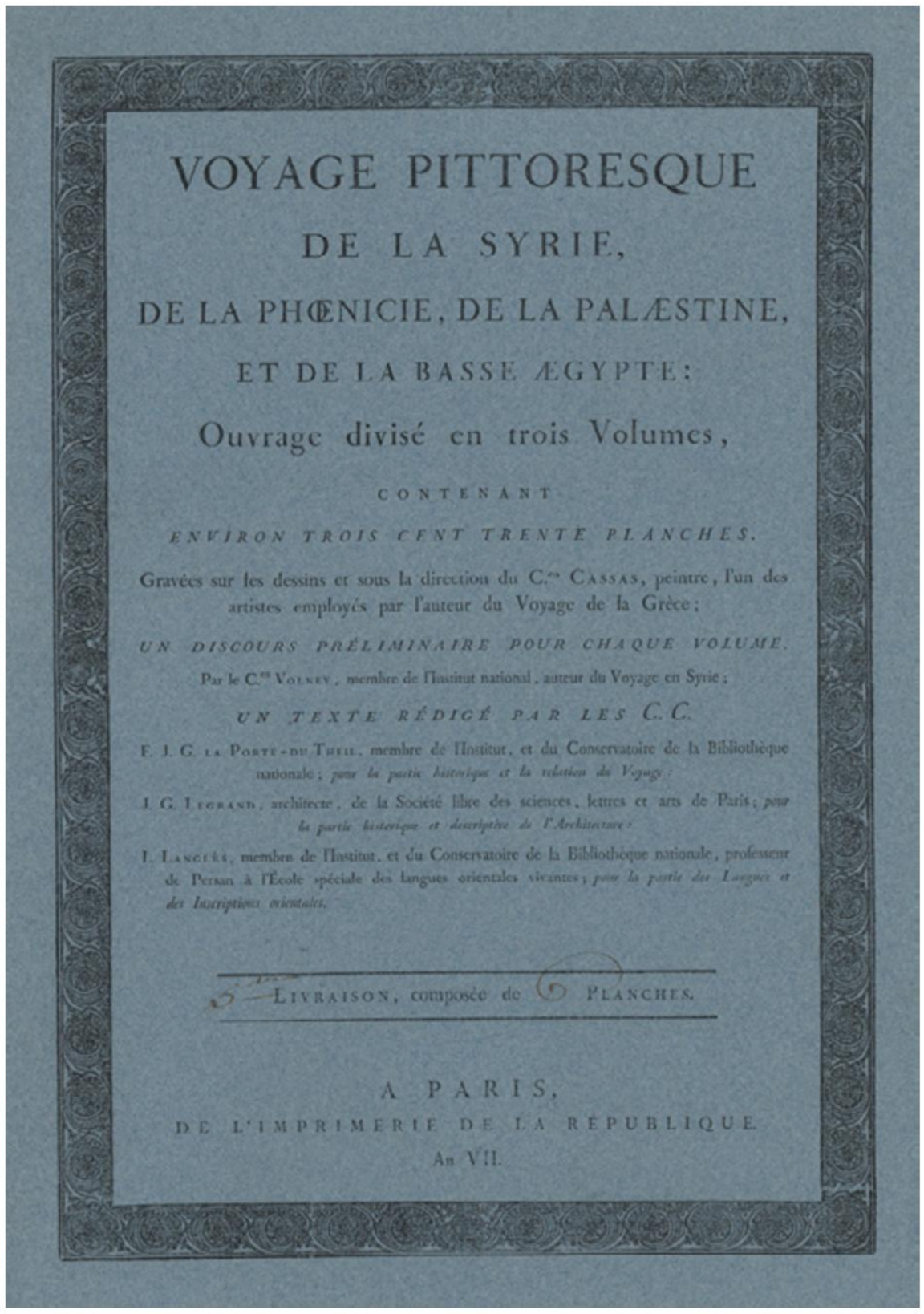
24. A View of the Grotto & two Shell Temples - Vue de la Grotte & des Deux Temples fais en Coquilles

George Bickham after Jean Baptiste Claude Chatelain
Copper engraving with early hand colouring
According to Act of Parliamt Drawn on the Spot 1753.
Image 225 x 385 mm, Plate 262 x 403 mm, Sheet 345 x 521 mm
unmounted

An eighteenth century engraving depicting the two shell temples and surrounding grounds at Stowe. The scene shows the two colourful shell temples either side of a small pond, another lake sits behind surrounded by trees. In the foreground well dressed figures can be seen walking whilst one figure is seated sketching out the view.

Condition: Some creasing to sheet. Tears to lower sheet edge. Some toning and surface dirt.
[52960]

£250


VOYAGE PITTORESQUE
DE LA SYRIE,
DE LA PHŒNICIE, DE LA PALÆSTINE,
ET DE LA BASSE ÆGYPTE:
Ouvrage divisé en trois Volumes,
CONTENANT
ENVIRON TROIS CENT TRENTE PLANCHES.
Gravées sur les dessins et sous la direction du C.en Cassas, peintre, l'un des artistes employés par l'auteur du Voyage de la Grèce:
UN DISCOURS PRÉLIMINAIRE POUR CHAQUE VOLUME.
Par le C.en Volney, membre de l'Institut national, auteur du Voyage en Syrie;
UN TEXTE RÉDIGÉ PAR LES C.C.
F. J. G. la Porte-du Theil, membre de l'Institut, et du Conservatoire de la Bibliothèque nationale; pour la partie historique et la relation du Voyage:
J. G. Legrand, architecte, de la Société libre des sciences, lettres et arts de Paris; pour la partie historique et descriptive de l'Architecture:
L. Langlès, membres de l'Institut, et du Conservatoire de la Bibliothèque nationale, professeur de Persan à l'École spéciale des langues orientales vivantes; pour la partie des Langues et des Inscriptions orientales.
5.e Livraison, composée de 6 Planches.
A PARIS,
DE L'IMPRIMERIE DE LA RÉPUBLIQUE.
An VII.

25. Voyage Pittoresque de la Syrie, de la Phoenicie, de la Palaestine, et de la Basse Aegypte [Palmyra I & II]

Louis-François Cassas
Copper engraving
A Paris, de l'Imprimerie de la Republique. An. VII. [1799]
Each folio ~575 x 395 mm
Folio

A pair of complete livraisons of 6 plates each of Louis-François Cassas' incomplete but impressively large series of illustrations of the Holy Land and Egypt, originally intended to encompass 30 livraisons of text and plates which Cassas began issuing in parts from 1799 after his return to Paris following the outbreak of the Revolution. The full series, once completed, was to contain more than 300 engravings based on Cassas' own drawings and paintings in oil and watercolour, but although the full number of completed plates is unknown, the most complete examples in instituitional collections feature between 170 and 190 plates, with only seven sections of text.

The current example comprises two livraisons, numbered in original manuscript as numbers 5 and 12, of plates relating to Palmyra. Both are unbound as issued, in their original blue paper wrappers, with flypapers separating the plates, and with letterpress indices of plates for both on smaller slips. Included also is the original seven-sheet Prospectus for the full series.

Plates are as follows:
Livraison 5, Palmyre I
I.re Planche. *Plan d'un Arc de Triomphe, a Palmyre.* [Tome I, No. 65]
II.e Planche. *Arc de Triomphe a Palmyre, Elevation Geometrale.* [Tome I, No. 68]
III.e Planche. *Foret des Cedres sur le Mont Liban.* [Tome II, No. 59]
IV.e Planche. *Tombeau d'Iamblichus, a Palmyre.* [Tome I, No. 113]
V.e Planche. *Tombeau d'Iamblichus, a Palmyre.* [Tome I, No. 114]
VI.e Planche. *Cours du Nahr Qades (ou Fleuve Saint).* [Tome II, No. 62]
Livraison 12, Palmyre II
I.re Planche. *Coenotaphe de Caius Caesar.* [Tome I, No. 22]
II.e Planche. *Vue de la Partie la Mieux Conservee de la Grande Gallerie de Palmyre.* [Tome I, No. 53]
III.e Planche. *Arc de Triomphe a Palmyre.* [Tome I, No. 66]
IV.e Planche. *Mausolee d'Iamblichus.* [Tome I, No. 105]
V.e Planche. *Mausolee d'Elabelus.* [Tome I, No. 124]
VI.e Planche. *Troisieme Vue du Chemin d'Antonin, Avant d'Arriver a Baruth.* [Tome II, No. 78]

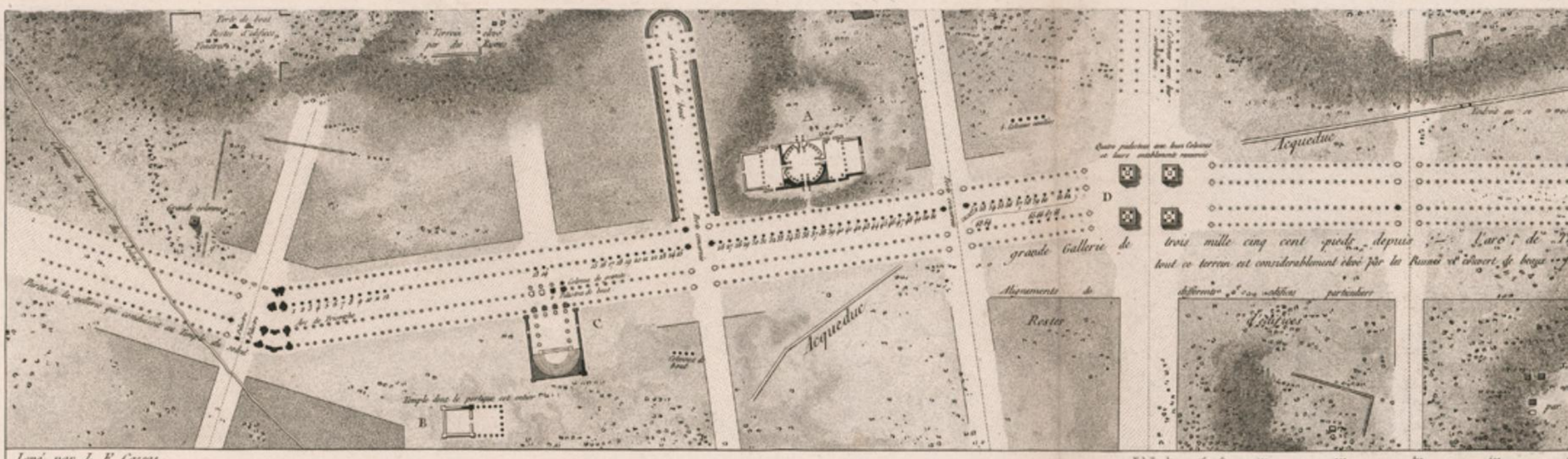
Condition: Paper wrappers slightly chipped and worn on edges. Plates clean and crisp, with deckled edges on three sides as issued.
[52822]
£3,000

I^e. V^e.

Pensé par L. F. Cassas. *Gravé à Rome.*

VUE DE LA PARTIE LA MIEUX CONSERVEE

Celle vue est prise au Nord-est depuis l'Edifice marqué C. dans le



Levé par L. F. Cassas. Echelle de

PLAN GÉNÉRAL DE TOUTE LA

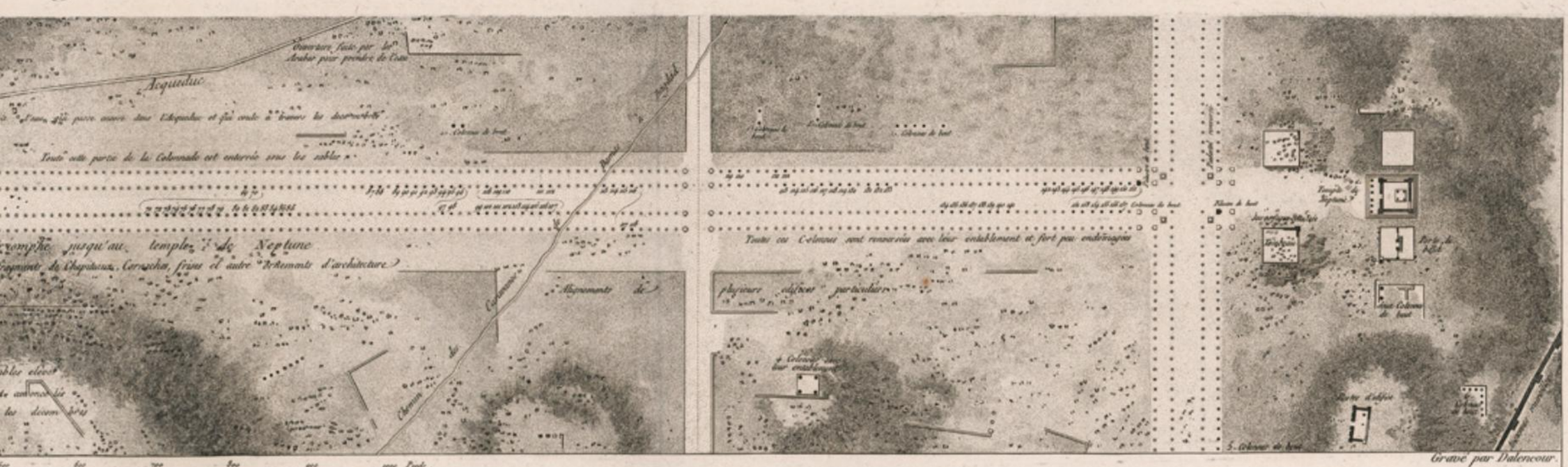
La longueur de cette galerie, depuis l'Arc de triomphe qui se voit sur

N°. 53.

Peint par Lepagelet. Gravé par Lemaire.

DE LA GRANDE GALERIE DE PALMYRE,

Plan général à gauche, jusqu'aux quatre piedestaux marqués D.


Ouvertures faites par les Arabes pour prendre de l'eau
Acqueduc
Toute cette partie de la Colonnade est enterrée sous les sables
Temple de Neptune
Fragments de Chapiteaux, Corniches, frises et autres Ornements d'architecture
Monumens de
Chemin de Palmyre à Bagdad
Toutes ces Colonnes sont renversées avec leur entablement et fort peu endommagées
plusieurs édifices particuliers
Gravé par Dalencour.

GRANDE GALERIE DE PALMYRE,

la gauche, jusqu'au Temple de Neptune qui la termine, est de 3500 pieds.

26. Taking of the Island of Chusan by the British, July 5th 1840

after Sir Harry Darell
Lithograph with tint stone
Day & Son Lithrs. to the Queen. 1852.
Image 295 x 450 mm, Sheet 354 x 518 mm
unmounted

A view of the taking of Chusan Island by the British on July 5th 1840, plate two from the series *China, India, Cape of Good Hope and Vicinity. A Series of Thirteen Treble-Tinted Views* published by Day and Son, London, 1852.

The scene shows the British naval forces in the foreground, a large ship to the left surrounded by smaller row boats filled with men. Plumes of smoke can be seen emanating from the ships as the troops prepare to land. On the land a large number of Chinese troops can be seen occupying the hill and shore, defending against the British.

The Capture of Chusan by the British forces in China occurred on 5th and 6th of July 1840, during the First Opium War. On 21 June 1840, sixteen British ships of war, four armed steamers and twenty-eight transporters carrying approximately 4000 soldiers had assembled off the coast of Macao. A small force was left behind to blockade Canton while the rest left immediately for their target. On 5 July, the British fleet appeared off Chusan and bombarded the island before landing and capturing it from the Chinese forces.

Condition: Some staining to margins. Repaired tears to right and upper margin. Some minor chips to sheet edges.
[52985]
£500

VOYAGE AU PÔLE SUD ET DANS L'OCÉANIE
ATLAS PITTORESQUE PL. 116
Dessiné par Le Breton . Lith. par Lassalle
Gide Editeur
Imp. Lemercier Bernard & Cie
OBSERVATOIRE DE LA BAIE RAFFLES

27. Observatoire De La Baie Raffles

after Louis Le Breton
Lithograph with tint stone
Lith par Lassalle. Imprimerie Thierry frères, Paris. Gide, 1842-1846.
Image 183 x 312 mm, Sheet 273 x 370 mm
unmounted

Plate 116 from *Voyage au Pole Sud* showing a view of Raffles Bay at the eastern end of Cobourg Peninsula, in the Northern Territory, Australia. This rare view shows the bay stretched out across the scene, two large ships on the water at the centre, the Astrolabe and La Zélée. In the foreground three figures can be seen stood and sat by an easel, a small tent to the right. A large sparse tree is at the centre of the scene with small groups of aboriginal people at the waters edge to the right.

This scene was drawn from life by Le Breton during Jules Dumont d'Urville's famous South Pole and Oceania expedition in which Antarctica was discovered as a continent. Raffles Bay was the site of a second attempt at settlement on the northern coastline of Australia but was unsuccessful. Embossed with the blind stamp *Gide Editeur Paris* indicating that is from the original edition of *Voyage au Pole Sud*.

Jules Dumont d'Urville (1790 - 1842) was a French naval officer and explorer. Born in Lower Normandy, d'Urville joined the Navy aged 17. On his ship the Astrolabe, he explored the south and western Pacific, Australia, New Zealand, and Antarctica, which resulted in the discovery of Antarctica as a continent.

Condition: Light toning from previous mount. Small chip to right lower corner.
[52986]
£350

GRAHAM'S TOWN, DIVISION OF ALBANY.

28. Graham's Town, Division of Albany
after Thomas Baines
Lithograph with hand colouring
Day & Son, Lithrs. to the Queen. London, Published May 1st 1852 by Ackermann & Co. 96 Strand.
Image 325 x 480 mm, Sheet 372 x 532 mm
unmounted

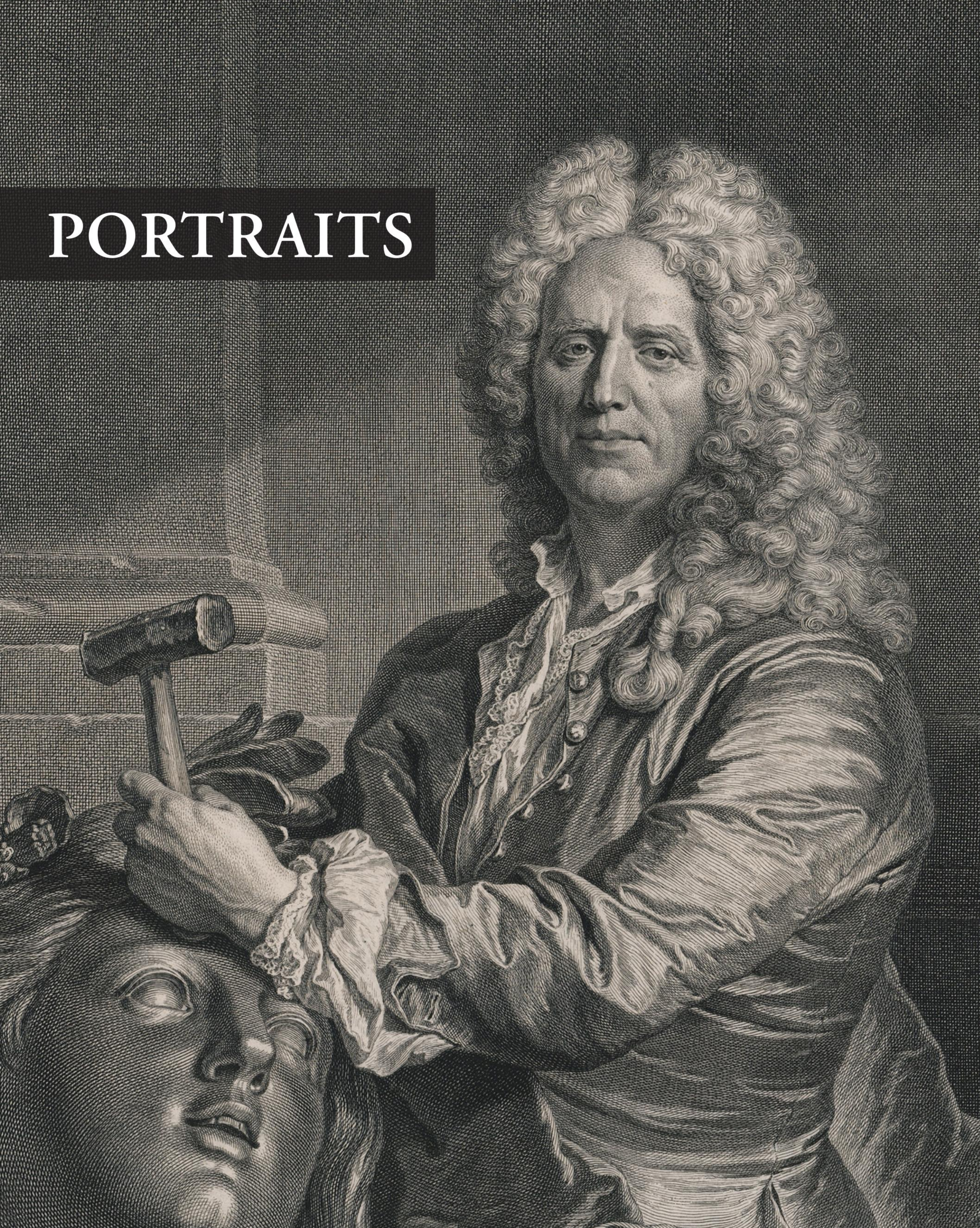
A rare view of Grahamstown, now known as Makhanda, South Africa, plate 2 in Thomas Baines' *Scenery and events in South Africa*, published in 1852. The view shows the town spread out across the valley below, the new colonially built buildings contrasting against the green rolling hills. In the foreground three African figures can be seen sat on the hillside, one smoking a pipe.

Thomas Baines (1820 - 1875) was an English artist and explorer. Born in King's Lynn, Baines left England for South Africa aged 22. He worked as a scenic and portrait artist in Cape Town before becoming an official war artist for the British Army documenting parts of the Eighth Frontier War. Baines joined the Royal Geographical Society's 1855-57 expedition across northern Australia to explore the Victoria River district as the official artist. He was highly commended for his work during this expedition with Mount Baines and the Baines River being named in his honour.

Baines accompanied David Livingstone in 1858 during his expedition along the Zambezi, and is believed to be one of the first white men to view Victoria Falls. Baines was also involved in the first gold prospecting expeditions to the area that later became Rhodesia. Baines is best known for his sketches and detailed paintings of colonial lands during the height of the British Empire and exploration.

Condition: Some light spots of foxing to sheet. Some areas of thinning to paper on verso. Crease to left hand side of sheet.
[52987]
£600

PORTRAITS



NICOLAS COUSTOU
Natif de Lyon, Sculpteur ordinaire du Roy,
Recteur en son Academie Royale.
Peint par le Gros
Gravé par Charles Dupuis pour sa Réception a l'Academie en 1730.

29. Nicolas Coustou, Natif de Lyon, Sculpteur ordinaire du Roy, Recteur en son Academie Royale
Charles Dupuis after Jean Legros
Copper engraving
Peint. par le Gros. Grave par Charles Dupuis pour sa Reception a l'Academie en 1730.
Image 385 x 260 mm, Plate 400 x 285 mm, Sheet 430 x 315 mm unmounted

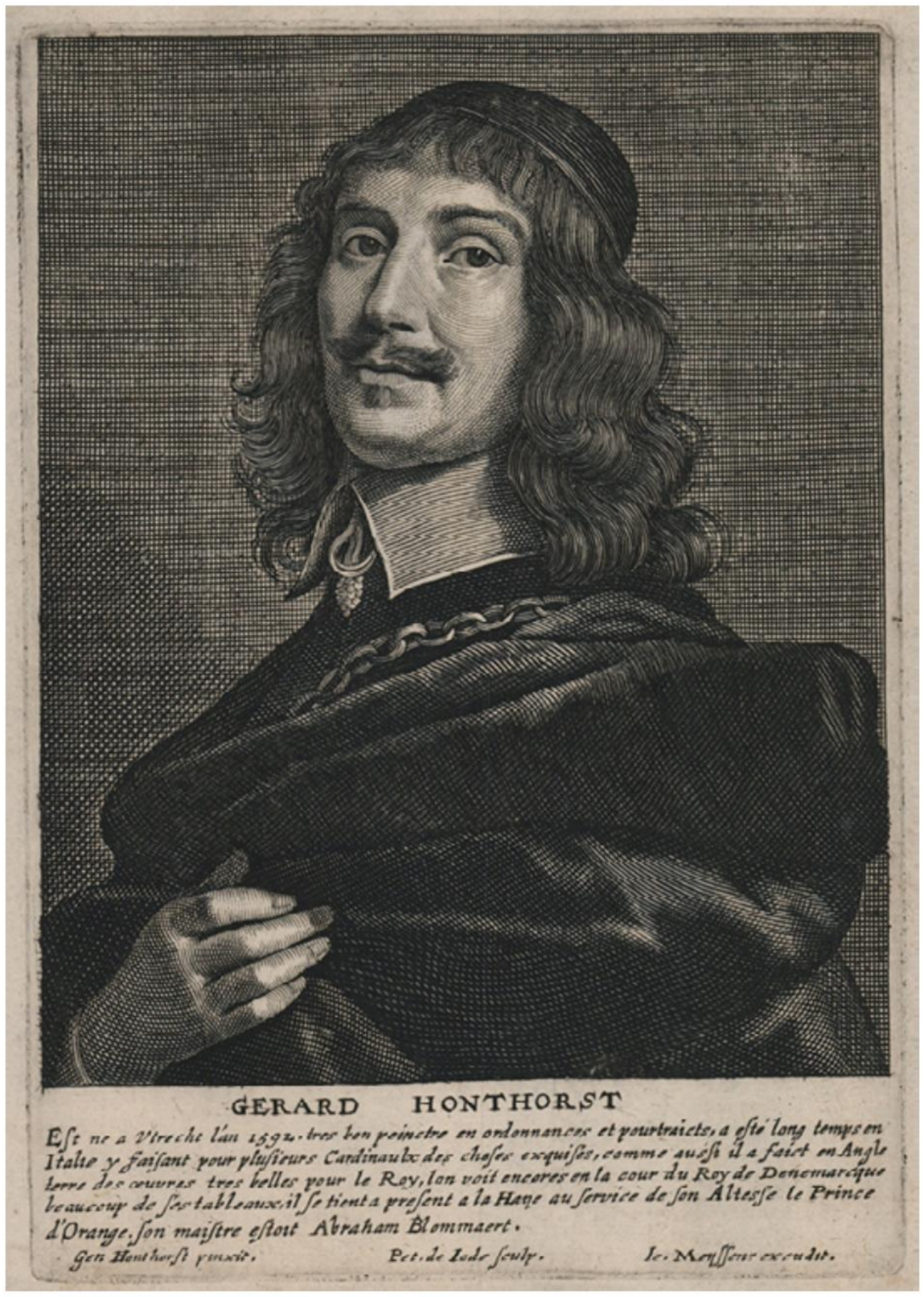
A portrait of the sculptor Nicolas Coustou, engraved by Charles Dupuis after a painting by Legros now in the Musee du Versailles. Coustou is shown three-quarter length, facing the viewer but turned slightly to his right, dressed in frock-coat, lace sleeved shirt, velvet toga, and periwig. His right hand crosses his body to rest upon a monumental sculptural head, holding a stoneworker's hammer.

Nicholas Coustou (1658-1733) was a French sculptor, best known for a number of sculptures now in the Tuileries and the Louvre. The son of a woodcarver, Coustou studied under his uncle, the President of the Academie Royale de peinture et de sculpture. His brother Guillaume was also a sculptor, and the two collaborated often, particularly on their best known work, *Daphne Pursued by Apollo*.

Condition: Minor dirt staining and creasing to margins. Manuscript pagination in bottom left corner in old hand, not affecting plate. Otherwise a strong clean impression.
[52939]
£250

30. Gerard Honthorst

Pieter de Jode the Younger after Gerard van Honthorst
Copper engraving
Joannes Meyssens, 1662
Image 138 x 110 mm, Plate 165 x 115 mm, Sheet 173 x 125 mm unmounted


GERARD HONTHORST
Eſt ne a Vtrecht l'an 1592. tres bon peinctre en ordonnances et pourtraicts, a eſté long temps en Italie y faiſant pour pluſieurs Cardinaulx des choſes exquiſes, comme auſſi il a faict en Angleterre des œuvres tres belles pour le Roy, lon voit encores en la cour du Roy de Denemarcque beaucoup de ſes tableaux, il ſe tient a preſent a la Haye au ſervice de ſon Alteſſe le Prince d'Orange, ſon maiſtre eſtoit Abraham Blommaert.
Ger Honthorſt pinxit. Pet. de Iode ſculp. Ie. Meyſſens excudit.

A portrait of the artist Gerard van Honthorst published in *Het Gulden Cabinet vande Edel Vry Schilder-Const* or *The Golden Cabinet of the Noble Liberal Art of Painting*, by Cornelis de Bie in 1662. Honthorst is seen half length, turned slightly to his left, looking over his shoulder at the viewer. He wears a simple cap, his hair loose. A plain black shawl is draped over his shoulders, he holds it up with his right hand, a chain is showing beneath.

Gerard van Honthorst (1592 - 1656) was a Dutch Golden Age painter. Born in Utrecht, Honthorst was trained by his father, himself a decorative painter. Honthorst travelled to Italy in 1616 with three other Dutch artists Dirk van Baburen, Hendrick ter Bruggen and Jan van Bijlert. They were named the Utrecht *caravaggisti* having been greatly influenced by the recent art they encountered there including works by Caravaggio. Honthorst became known for his paintings of artificially lit scenes, receiving the nickname *Gherardo delle Notti* or *Gerard of the Nights*. After returning to the Netherlands he became a renowned portrait painter, commissioned by Charles I of England to paint several group portraits of the royal family.

Hollstein 99
Condition: Trimmed close to plate mark.
[52949]
£75

31. Francisco Padoanino

Joannes Meyssens after Francisco Padoanino
Copper engraving
Joannes Meyssens, 1662
Image 138 x 108 mm, Plate 163 x 115 mm, Sheet 167 x 119 mm unmounted

FRANCISCO PADOANINO
Natif de Padoa, paintre admirable de grandes figures, il eſt ſuperfluex aux inventions, bon portraicteur, ce qu'il at monſtré per les pōrtraicts du Conte d'Arondel, et de ſa femme, il ſe tient ordinairement à Rome, et maintenant il tient ſa demeure a Padoa.
F Padoanino delin. I Meyſſen fecit et excud.

A portrait of the artist Francisco Padovanino published in *Het Gulden Cabinet vande Edel Vry Schilder-Const* or *The Golden Cabinet of the Noble Liberal Art of Painting*, by Cornelis de Bie in 1662. Padovanino is seen half length, turned to his left, looking over his shoulder at the viewer. He holds his cape up with two fingers as it falls off his shoulder. He wears a large simple collar and a simple tunic.

Francisco Padovanino (1588–1649) was an Italian late mannerist painter. He was also known as Il Padovanino, Alessandro Varotari, and Francisco Padoanino.

Condition: Condition: Trimmed close to plate mark.
[52947]
£75

32. Henry Fuessli. A.M. Peintre

Johann Heinrich Lips
Etching
Joh. H. Lips del. et fec. 1779
Image 240 x 196 mm, Plate 248 x 205 mm, Sheet 350 x 270 mm unmounted

Johann Heinrich Lips' engraved portrait of his colleague, the celebrated Swiss romantic painter Henry Fuseli. Fuseli is shown half length, in profile to the left, seated and with his arms crossed across his chest. He wears a necktie, and formal coat, and the portrait is presented in a simple oval frame. Lips, the engraver, had completed his apprenticeship under the tutelage of Fuseli's father, the painter and art historian Johann Caspar Füssli (1706-1782).

One of his most important commissions involved engraving a series of portraits and illustrations for Johann Caspar Lavater's landmark study of physiognomy '*Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe*,' and it seems that other states of the current portrait of Henry Fuseli were also included in editions of Lavater's work.

Henry Fuseli (1741-1825) was an Anglo-Swiss painter, draughtsman, writer and collector of Old Master prints. He was classically educated and held a particular interest for literature which often extended into the themes of his work. Fuseli was encouraged by Sir Joshua Reynolds to paint, but was never academically, nor technically trained. He settled in England in 1779, and became the Professor of Painting at the Royal Academy twenty years later. He made several contributions to Boydell's Shakespeare Gallery and opened a gallery dedicated to Milton in 1799. One of the leading romantic painters of his day, Fuseli was an inspiration for many young British artists of the next generation, particularly William Blake.

O'Donoghue 12
Condition: Minor creasing to edges of sheet. Minor scuffing to platemark.
[52975]
£225

33. Isabella Estensis Francisci Gonzagae March. Mantouae uxor

Lucas Vosterman the Elder after Peter Paul Rubens after Titian
Copper engraving
c. 1630.
Image 407 x 314 mm, Sheet 422 x 314 mm
unmounted

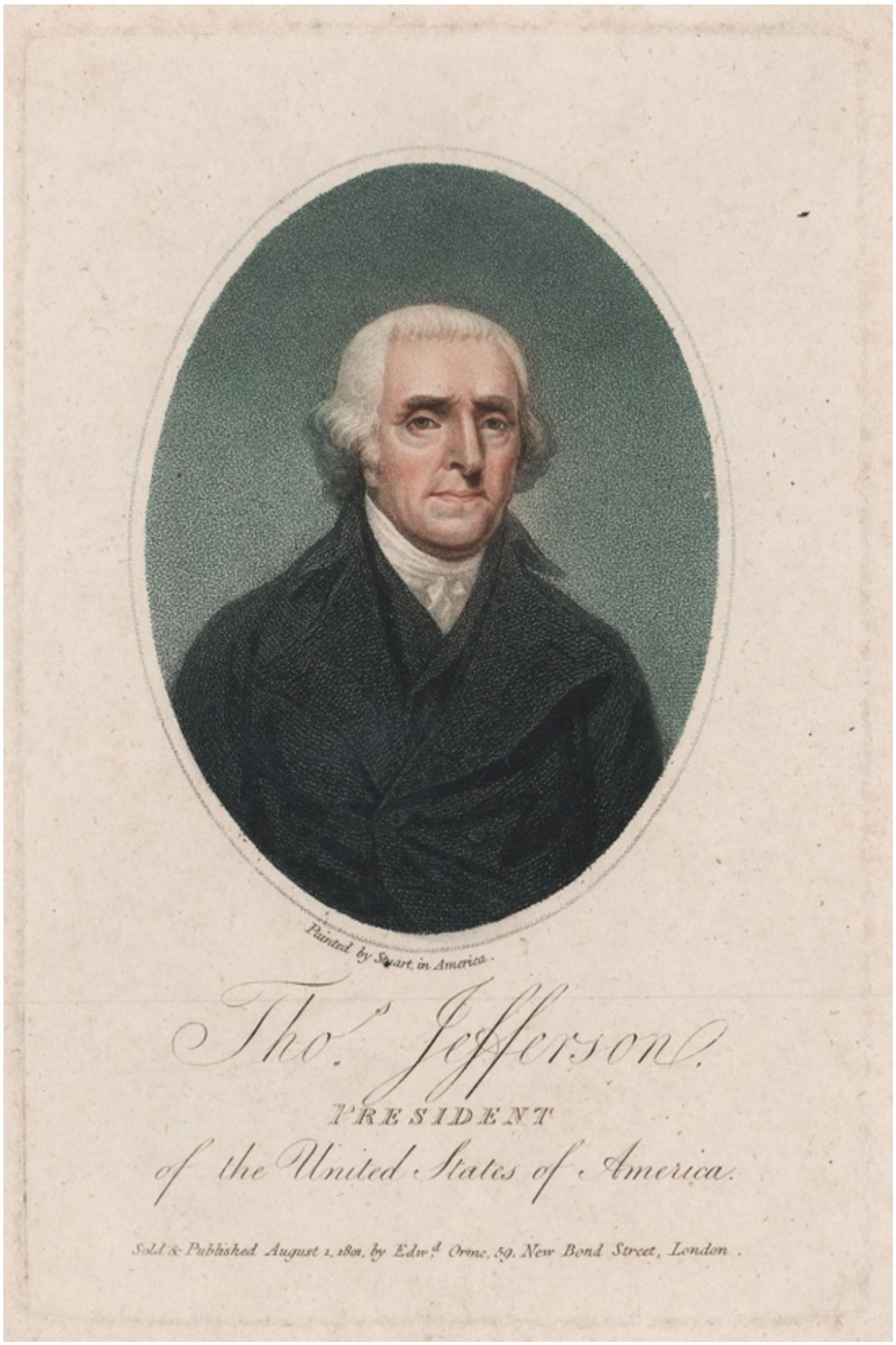
A striking three-quarter length portrait of Isabella d'Este, the Marchioness of Mantua. Isabella is seen sitting, looking forward and facing the viewer. Her hair is pinned up in an elaborate way, curls framing her face, and a brooch at the front. She wears a beautifully embroidered dress with a frill cuff and puff sleeves. A fur is over her right shoulder.

Isabella d'Este (1474-1539) was the Marchioness of Mantua and one of the leading women of the Italian Renaissance. A major cultural and political figure, Isabella was a patron of the arts having numerous famous artists of the time work for her, including Giovanni Bellini, Giorgione, Leonardo da Vinci, Andrea Mantegna, Raphael, and Titian.

Isabella served as the regent of Mantua during the absence of her husband Francesco II Gonzaga and for her son Federico during his youth. Isabella had eight children with Francesco. Isabella was a prolific letter writer and her life is well documented through the surviving letters.

Isabella is rumoured to be a plausible sitter for Leonardo da Vinci's Mona Lisa with letters at the time between Isabella and da Vinci speaking of a 'promised portrait' and the armrest present in the painting a Renaissance symbol used to identify a portrait as that of a sovereign.

Hollstein 165
Condition: Trimmed within plate mark. Creases to sheet. Chips to left hand side. Some areas of thinning. Ink stain to chest.
[52959]
£300


Painted by Stuart, in America.
Tho.s Jefferson.
PRESIDENT
of the United States of America.
Sold & Published August 1. 1801. by Edw.d Orme, 59. New Bond Street, London.

34. Thos. Jefferson, President of the United States of America

after Gilbert Stuart
Stipple printed in colour
Painted by Stuart in America. Sold & Published August 1st, 1801, by Edwd. Orme, 59 New Bond Street, London.
Image 155 x 85 mm, Plate 175 x 120 mm, Sheet 295 x 220 mm unmounted

An important and uncommon colour-printed stipple engraving of Thomas Jefferson, Founding Father of the United States of America, issued in the first year of his tenure as President. The engraving is based upon the first, and now lost, portrait of the President by the American painter Gilbert Stuart.

Jefferson had sat for Stuart in Philadelphia in May 1800, but the artist was unhappy with the result, asking the President to sit again for him in 1805, the result of which was the famous 'Edgehill' Portrait, now in Monticello, Jefferson's plantation outside Charlottesville, Virginia.

The portrait is a bust of Jefferson, turned slightly to his left but looking at the viewer, wearing a simple dark coat and a white necktie.

Contemporaries often commented on the President's fashion, particularly that his sense of dress was usually old-fashioned, plain, or 'unstudied,' though some were less gentle in their appraisal, regarding him as shabby, wearing threadbare coats and soiled linens.

Condition: Minor time toning and creasing to sheet.
[52938]
£375

A series of portraits from James Otto Lewis' *Aboriginal Port-folio*

The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians published in parts between 1835-36 is the first printed publication on American Indians originally issued monthly with 8 plates in each instalment.

The issues were not popular however, and the publishers ran in to financial difficulties before completing the series. Because of this the series is incredibly rare and rarely seen complete.

The drawings and original paintings were done by Lewis during the series of treaty meetings in the Upper Great Lakes region during the 1820's. Lewis was employed and commissioned for fifteen years by the Federal Government as a working artist, working primarily in Wisconsin and Indiana, where he painted portraits and scenes some of which appeared in the *Aboriginal Portfolio*.

All of the original drawings created by James Otto Lewis were destroyed in a Smithsonian fire in 1865.

35. Waa-Na-Taa or the Foremost in Battle

after James Otto Lewis
Lithograph with hand colouring
Philadelphia Published Jany. 1836. Lithograph'd by Lehman and Duval No.7 Bank Alley Philadelphia.
Image 330 x 248 mm, Sheet 387 x 248 mm
unmounted

A full length portrait of Waa-Na-Taa or The Foremost in Battle, the Chief of the Sioux tribe from James Otto Lewis' important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836.

The portrait shows Waa-Na-Taa standing forward facing the viewer. He wears a buffalo skin ornamented with dyed porcupine quills and on his head he wears a plume of feathers, from which hang strands of dyed red horse hair. In his right hand he holds a gun, decorated with feathers and in his left he holds up his highly decorated cloak and a fan made of horse hair. He wears moccasins, which have foxes tails attached to them.

In the background is a scene showing rows of wigwams, a figure in a boat on the water, and mountains in the background.

This portrait was taken by Lewis at the Treaty of Prairie du Chien in 1825, a series of peace treaties that were made and signed in Prairie du Chien, now in modern day Wisconsin, between the United States and representatives from the Sioux, Sac and Fox, Menominee, Iowa, Ho-Chunk and the Anishinaabeg (Ojibwe, Odawa and Potawatomi) Native American peoples.

Condition: Trimmed. Line of toning to top of sheet. Album page paper attached to verso right edge. Creasing to sheet.
[52969]
£400

36. The Little Crow

after James Otto Lewis
Lithograph with hand colouring
Philadelphia Published Jany. 1836. Lithograph'd by Lehman and Duval No.7 Bank Alley Philadelphia.
Image 220 x 190 mm, Sheet 338 x 210 mm
unmounted

A half length portrait of celebrated Sioux Chief The Little Crow from James Otto Lewis' important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836. The portrait shows Little Crow sat facing forward looking at the viewer. He wears a feathered head-dress coloured red and white and a plain tunic and shawl draped over his arms.

This portrait was taken by Lewis at the Treaty of Prairie du Chien in 1825, a series of peace treaties that were made and signed in Prairie du Chien, now in modern day Wisconsin, between the United States and representatives from the Sioux, Sac and Fox, Menominee, Iowa, Ho-Chunk and the Anishinaabeg (Ojibwe, Odawa and Potawatomi) Native American peoples.

Condition: Trimmed. Some toning to sheet edges and over publication line.
[52961]
£300

37. Sun-A-Get or Hard-Times

after James Otto Lewis
Lithograph with hand colouring
Philadelphia Published Jany. 1836. Lithograph'd by Lehman and Duval No.7 Bank Alley Philadelphia.
Image 200 x 173 mm, Sheet 323 x 240 mm
unmounted

A half length portrait of Sun-a-Get or Hard-Times, a Pottawatomie Chief from James Otto Lewis' important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836. The portrait shows Sun-a-Get facing the viewer. He wears European style clothing, a blue tie at his waist with the handle of a weapon. He wears a band on his head adorned with horns. A cloak is over his shoulders.

This portrait was taken by Lewis at the Treaty of Massinnewa, Indiana in 1827, the treaty, also called Treaty of the Wabash, was an 1827 treaty between the United States and the Potawatomi and Miami tribes regarding purchase of lands in Indiana and Michigan.

Condition: Glue residue to left hand margin. Some minor creasing to sheet. Patch of thinning to lower right corner.
[52964]
£300

38. Mi-A-Qu-A
after James Otto Lewis
Lithograph with hand colouring
Philadelphia Published Jany. 1836. Lithograph'd by Lehman and Duval No.7 Bank Alley Philadelphia.
Image 190 x 150 mm, Sheet 318 x 235 mm
unmounted

A half length portrait of Mi-A-Qu-A, a Miami chief from James Otto Lewis' important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836. The portrait shows Mi-A-Qu-A sat looking directly at the viewer. He wears European clothing, with partial armour plates at his neck and silver bands on his arms. He wears a feathered head dress, with a green scarf beneath.

This portrait was taken by Lewis at the Treaty of Massinnewa, Indiana in 1827, the treaty, also called Treaty of the Wabash, was an 1827 treaty between the United States and the Potawatomi and Miami tribes regarding purchase of lands in Indiana and Michigan.

Condition: Album page paper attached to verso right edge. Light creasing to left margin. Light line of toning to lower sheet near text area.
[52967]
£300

39. Pe-A-Jick
after James Otto Lewis
Lithograph with hand colouring
Philadelphia Published Jany. 1836. Lithograph'd by Lehman and Duval No.7 Bank Alley Philadelphia.
Image 200 x 170 mm, Sheet 320 x 225 mm
unmounted

A half length portrait of Pe-A-Jick, a Chippewa chief from James Otto Lewis' important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836. The portrait shows Pe-A-Jick sat facing the viewer. His torso is bare, with a shawl draped over his right shoulder and the lower half of his left arm. He has feathers placed in his hair and his face is partially painted red.

This portrait was taken by Lewis at the Treaty of Prairie du Chien in 1825, a series of peace treaties that were made and signed in Prairie du Chien, now in modern day Wisconsin, between the United States and representatives from the Sioux, Sac and Fox, Menominee, Iowa, Ho-Chunk and the Anishinaabeg (Ojibwe, Odawa and Potawatomi) Native American peoples.

Condition: Trimmed.
[52968]
£300

GENERAL INTEREST

IS QVI VICTIS INSVLTABAT TRIVMPHANTEM MONEBAT

IMPERATOR TRIVMPHANS

TIBICINES. CIITHAROEDI. PHONASSI.

10

Seruius super VERGILIVM, et postremo, MARCVS Tul. Cicero

ROPINQVI DVCIS
TRIVMPHANTI

LEGATI. TRIBVNI.
EXERCITVS DVCES

LEGIO

MINISTRI ET SCVTIFERI

de... Triumphali pompa in LVCIVM pisonem

ENTVRIAS ET MANIPVLOS DIS: TRIBVTVS

EXERCITVS POPVLI ROMANI IN LEGIO: NES, ET COHORTES,

PORTA TRIVMPHALIS

S.P.Q.R.

PRIMVM SACRIFICIVM MILITARE, DYS ANTE TRIVMPHVM AD POR: TAMVRBIS·A, TRIVM: PHATVRO CELEBRATV.

ALLOCVTIO IMPERATORIS TRIVMPHANT
AD VICTOREM EXERCITVM, ET MILITA
VM DONORVM, PECVNIÆ, CORONARV, ARMI
LAR, HASTARVM PINARVM ET SIMILIV D
TRIBVTIO.

40. Amplissimi ornatissimique triumphi

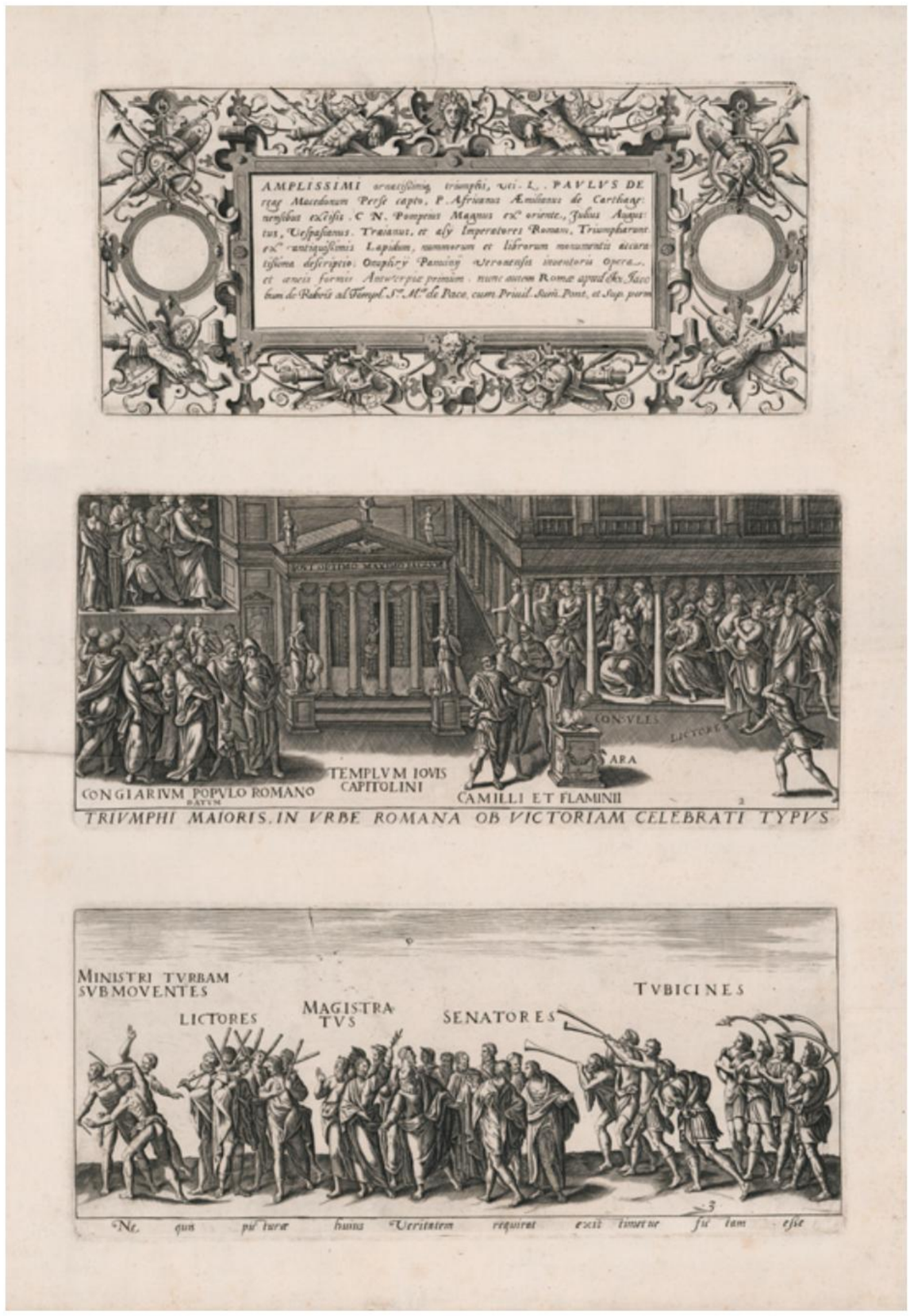
Gerard de Jode after Onuphrio Panvinio
Copper engraving
Romae, apud Jo: Jacobum de Rubeis ad Templum Sae. Mae. de Pace, cum Privil. Sum. Pont. et Sup. perm.
[Rome, c.1650]
Twelve plates printed over four sheets. Plates ~155mm x 365mm, Sheets ~640 x 510 mm
unmounted

A series of twelve plates, printed three to a sheet over four sheets, depicting the processional order of the Roman Triumph, the celebrations held to commemorate the achievements and victories of victorious generals. The series includes a decorative title plate, with the lengthy title enclosed in a strapwork cartouche surrounded by weapons of war, and eleven illustrative plates identifying each of the individuals, groups, and components of the Triumph, beginning at the Capitoline, the Triumph's final destination, and working backwards to the *adlocutio* given by the victorious general to the army before the beginning of the procession.

Each plate is captioned with part of an explanatory text, which reads: '*Triumphi Maioris, in Urbe Romana Ob Victoriam Celebrati Typus. Ne quis picturae huius Veritatem requirat existimetue fictam esse vel ingenio alicuius excogitatam operae precium duxi hic subiicere scriptorum nomina ex quibus ea desumpta est Dionisius libro quinto in triumpho Poplicolae, Iosephus libro Septimo Cap. 23. de bello Iudaico, Valerius Maximus libro 2, Cap. 3 de iure triumphali, Ioannes Zonara historiarum tomo 2 Plutarchus in Vita Pauli Aemilii, Appianus Alexandrinus in Lybico, Servius super Vergilium, et postremo, Marcus Tul. Cicero de Triumphali pompa in Lucium Pisonem. Triumphi Maioris usus Permansisse Constat ad Iustiniani Tempora*.'

'An illustration of the Greater Triumph [as opposed to the *Ovatio* - a lesser triumph], celebrated in the City of Rome for victory. Lest anyone should suppose the truth of this image to be a fiction, or the worth of the work to be an ingenious invention, I have decided to submit here the names of the authors from which it is taken: Dionysius in the fifth book in the Triumph of Poplicola, Josephus in the Seventh Book, Chapter 23 on the Jewish War, Valerius Maximus Book 2, Chapter 3 on the triumphal right, John Zonaras in volume 2 of the Histories, Plutarch in the Life of Aemilius Paulus, Appian of Alexandria in the Libycus [Punic Wars], Servius on Vergil, and finally, Marcus Tullius Cicero on the triumphal procession of Lucius Piso. It is certain that the use of the Greater Triumph continued until the time of Justinian.'

The full title on the first plate reads: '*Amplissimi ornatissimiq. triumphi, Uti L. Paulus de rege Macedonum Perse capto, P. Africanus Aemilianus de Carthagenensibus excisis. C. N. Pompeius Magnus ex oriente, Julius Augustus, Vespasianus, Traianus, et alii Imperatores Romani, Triumpharunt ex antiquissimis Lapidum, nummorum et librorum monumentis accuratissima descriptio:*


TEMPLVM IOVIS CAPITOLINI
ARA
CONSVLES
LICTORES
CONGIARIVM POPVLO ROMANO DATVM
CAMILLI ET FLAMINII
TRIVMPHI MAIORIS. IN VRBE ROMANA OB VICTORIAM CELEBRATI TYPVS
MINISTRI TVRBAM SVBMOVENTES
LICTORES
MAGISTRA TVS
SENATORES
TVBICINES
TABVLÆ EBVRNEÆ ET ÆREÆ. COLOSSVS. SIGNA CAPTARVM VRBIVM. MONTIVM, FLVVIORVM ET MARIVM SIMV LACHRA
AVRVM. ARGENTVM. ÆS RV DE. ET ALIQVOT SIGNIS IMPRESSA
ORNAMENTA ET CORONÆ MILITIBVS ET LEGIONIBVS VIRTVTIS ERGO DONATÆ
L. AIMILIO. L. P. PAVLLO. IMP. III.
TABVLÆ, SIGNA AVREA, ARGENTEA, ÆREA EBVRNEA GEMMÆ, PVRPVRA, COCCVS, BISSVS VESTES. GENTIVM VICTARVM ARMA, PHARETRÆ, GALEÆ, SCVTA, THORACES, GLADII, SIGNA FRENA, ENSES.
OCREÆ. CRETENSES. PELTÆ THREICIÆ. ET SARISSÆ. SAGITTÆ. ARCVS. PILA.
PECVNIA
VASA AVREA ET ARGENTEA
TVBICINES

HOSTIÆ. POPÆ. VICTI MARII.
CAMILLI ET FLAMINII
ELPHANTI GENTIVM
de bello Iudaico VALERIVS Maximus libro 2 Cap 3
VICTARVM
CVRRVS ARMA DIA DEMATA CORONAE REGVM AVT DVCVM CAPTORVM
REGES CAPTIVICVM FAMILIA FILIIS FILIA BVSQVE SVIS
CN POMPEIO CN F MAGNO IPM
de ture triumphali IOANNES Zonara historiarum tomo 2 PLVTARCHVS
SVAVISSIMORVM ODORVM SVFFI MENTA
CORONÆ A PROVINCIIS IMPERATORI TRIVM PHANTI DONATÆ
LICTORES LAVREATI
GENTES BELLO CAPTÆ
in Vita PAVLI Æmily APPIANVS Alexandrino in Lybico
ODORVM SVFFIMENTA
IS QVI VICTIS INSVLTABAT TRIVMPHANTEM MONEBAT
IMPERATOR TRIVMPHANS
TIBICINES CITHAROEDI PHONASSI
Seruius super VERGILIVM. et postremo. MARCVS Tul Cicero
PROPINQVI DVCIS TRIVMPHANTI
LEGATI TRIBVNI EXERCITVS DVCES
LEGIO
MINISTRI ET SCVTIFERI
de Triumphali pompa in LVCIVM piſonem
CENTVRIAS ET MANIPVLOS DIS TRIBVTVS
EXERCITVS POPVLI ROMANI IN LEGIO NES, COHORTES.
PRIMVM SACRIFICIVM MILITARE DVS ANTE TRIVMPHVM AD POR TAM VRBIS A TRIVM PHATRO CELEBRATV
ALLOCVTIO IMPERATORIS TRIVMPHANTIS AD VICTOREM EXERCITVM ET MILITARI VM DONORVM PECVNIA CORONARV ARMIL LAR HASTARVM PINARVM ET SIMILIV DIS TRIBVTIO
PORTA TRIVMPHALIS
S P Q R
TRIVMPHI MAIORIS VSVS PERMANSISSE CONSTAT AD IVSTINIANI TEMPORA

Onuphrii Panvinii Veronensis inventoris Opera, et aeneis formis Antwerpiae primum, nunc autem Romae apud Jo. Jacobum de Rubeis ad Templ Sae. Mae. Cum Privil. Sum. Pont., et Sup. perm.'

'*The most magnificent and ornamented triumph, as when Lucius Paulus captured the Macedonian king Perseus, Publius Aemilianus Africanus destroyed the Carthaginians, Gnaeus Pompeius Magnus triumphed in the East, Julius, Augustus, Vespasian, Trajan and other Roman Emperors also triumphed, most accurately described from the most ancient monuments of stone, coins, and books: The work of the inventor Onuphrio Panvinio of Verona, first [issued] in bronze engravings in Antwerp, now in Rome by Giovanni Giacomo de Rossi by the Church of Saint Mary, with the Privilege of the Highest Pontiff [the Pope] and higher Permission.*'

The history of the series' publication is a complex one. Examples like the current example published by de Rossi were usually issued alongside a monumental and very impressive eight sheet map of the city of Rome in antiquity, originally designed by Etienne Duperac and issued in 1574 under the title *Urbis Romae Sciographia*. The addition of the triumphal plates to the edges of the map, whilst visually impressive, was a conceit of de Rossi, and the two works are otherwise unconnected, though as Duperac had illustrated a number of Panvinio's works, it is possible that the combination was due to a misattribution by de Rossi.

The de Rossi family's catalogue at the time of the firm's dissolution in 1738 attributes the plates of the *Amplissimi Ornatissimique Triumphi* to Giacomo Lauro, and whilst there are stylistic similarities to many of Lauro's plates of ancient Roman buildings, artefacts, monuments, and customs, they are almost certainly not the work of Lauro. de Rossi's own attribution credits Onuphrio Panvinio as their inventor, but is not specific about who carried out the engraving, saying only that they were initially issued in Antwerp, and for this reason they are normally attributed to Gerard de Jode, though Hollstein credits their original inventor not as Panvinio, but Heemskerck, no doubt due to the latter's love of allegorical depictions of other 'triumphal' scenes.

The de Jode provenance is most convincing, as in 1596, the series was reissued by his own son Cornelis. A subsequent reissue on 1618 was published by Gottfried van Schaych before the plates were acquired by the de Rossis, who issued them at least twice, as the current example features an alteration to the de Rossi address, as well as a renumbering of the plates to make the title image Plate 1, rather than unnumbered as in earlier states.

Condition: Strong clean impressions on full sheets. Central horizontal folds. Large printer's crease to left side of Plate 2. [52951]

£1,750

de bello Iudaico VALERIVS Maximus libro . 2 . Cap . 3

VICTARVM

CVRRVS. ARMA. DIA:
DEMATA. CORONAE.
REGVM AVT DVCVM
CAPTORVM

REGES CAPTIVICVM
FAMILIA. FILIIS FILIA
BVSQVE SVIS

CN·POMPEIO·
MAGNO ·IPM

de iure triumphali IOANNES Zonara historiarum tomo 2 PLVTARCH

SVAVISSIMORV
ODORVM SVFFI
MENTA

CORONÆ A PROVINCIIS
IMPERATORI TRIVM:
PHANTI DONATÆ

LICTORES LAVREATI

GENTES BELLO
CAPTÆ

41. The Battle at Bunker's Hill

Joseph Napoleon Gimbrede after John Trumbull
Steel engraving
Painted by Col. Trumbull. Engraved by J.N. Gimbrede.
Printed by James Irwin. [c.1860]
Image 240 x 310 mm, Plate 300 x 385 mm, Sheet 340 x 450 mm unmounted

A separately issued popular print of the Battle of Bunker Hill, one of the pivotal moments of the early stages of the American Revolutionary War, engraved by Gimbrede after the celebrated oil paintings *The Death of General Warren at the Battle of Bunker's Hill, June 17th, 1775* by the painter and colonial veteran John Trumbull. The scene is set during the third and final attack by British forces upon the redoubt established atop Breed's Hill by the Colonial forces the night before the battle.

At centre, the Founding Father Joseph Warren is shown lying dead, having been struck by a musket ball by the advancing British army. His body is supported by one of his compatriots, while Major Knowlton stands above, holding a musket. A redcoat rushes forward to bayonet the stricken Warren, but his action is arrested by Major John Small, who had previously served alongside both Warren and Colonial general Israel Putnam in the French and Indian War.

Trumbull, who had witnessed the battle while stationed in the Colonial camp across the water on Roxbury Hill, wanted to emphasise the pathos of former allies now driven to fighting each other.

The figure to the extreme right of the scene is the Colonial lieutenant Thomas Grosvenor, flanked by a black man historically identified as the freedman Peter Salem, though now identified as a slave of Grosvenor. Salem instead may be the figure whose face is just visible below the Colonial standards at far left.

Trumbull's scene is one of the most recognisable and widely disseminated images of the American Revolution, with versions of Trumbull's painting represented in the Wadsworth Athenaeum, and the Museum of Fine Arts, Boston. Engravings of this and Turnbull's other painting of the Death of Montgomery were released by subscription, with examples of various states of these engravings represented in most of the major American artistic collections.

Nineteenth century examples were extremely popular, with the Gimbrede steel engraving supposedly first issued in 1842, engraved '*Expressly for the New York Mirror*' and published by Fanshaw. Other examples, like that held in the Library of Congress, were published, as here, by James Irwin, with the LOC example carrying an additional inscription line describing it as an '*Offering of the Carriers of the Press, January 1, 1861*.' Like other recorded examples, the current engraving includes a quote attributed to Franklin below the title: '*The path to Liberty is bloody*.'

Condition: Minor marginal tears and creasing. One large tear into plate at centre top, not affecting image. Old adhesive staining to verso.
[52948]
£400

42. The Art of Making Money Plenty in every Man's Pocket, by Doctor Franklin

[Anonymous]
Lithograph
Published by John C. King, 12 Goswell St, Aldersgate St, London E.C. Ent.d Sta. Hall [London, c.1860]
Image 310 x 205 mm
unmounted

An unusual English-printed piece of American ephemera, depicting a portrait of Ben Franklin above a rebus of abridged text from his pseudonymously published 'Poor Richard's Almanack,' a fitting and humourous tribute for a man who was was an accomplished printer, publisher, writer, and wit, as well as being one of the most significant American figures of the eighteenth century.

The broadside is based upon original American examples which began to appear in the final years of the eighteenth century. By the 1840s, London publishers had also begun to issue their own examples. At top, the title wraps around a portrait of Dr Franklin wearing his famous fur cap, originally obtained by the American patriot and statesman during his attempts to garner Canadian support for the independence movement. The cap, made of marten fur, became a symbol of his American heritage, and was worn during his diplomatic visit to France.

Below the portrait, Franklin's text is provided with various word puzzles, represented by different symbols. Below the decorative border, an advertisement provides the price for the print, plain or coloured, and a note that a key to the text is also available: '*One Penny Plain, Two Pence Colored - Key One Halfpenny*.'

The full text, with the images marked in brackets, is as follows: '*At this [Time], w[hen] the [Major] complaint is t[hat] [money] [eye]s so s[car]ce, [eye]t must [bee] an act of kindness [toe] in[form] the [money]less how they [can] reinforce their [pockets]. [Eye] w[eye]ll acquaint [all] with the t[rue] secret of [money]. [Cat]ching the certain way [toe] fill empty [purses] and how [toe] keep them [awl]ways full. Two simple [rules] [well] observed w[eye]ll do the bus[eye]ness. 1st. Let ho[nest]y and [labour] [bee] thy const[ant] Com[pan]ions. 2d. S[pen]d one [penny] every day less than thy cl[ear] gains. T[hen] sh[awl] thy [pockets] soon [bee]gin to thr[eye]ve, thy cred[eye]tors will n[Eve]r insult thee nor w[ant] op[press] nor hunger [bit]e nor [nakedness] freeze thee. The whole hemi[sphere] will sh[eye]ne [brig]hter and pleasure sp[ring] up in every [corn]er of thy [heart]. Now therefore emb[race] these [rules] and [bee] Happy.*'

The printing of this particular example is an unusual one, and seems to have been an attempt by the publisher John King to give the broadside an old fashioned eighteenth century feel. Despite the nineteenth century border and his own imprimatur with its address of 'London EC' indicating a clearly Victorian publishing date, the broadside is printed on what appears to be late eighteenth century chain laid paper. Other impressions of this popular print are well represented in most major American collections, though we have been unable to trace an institutional example of this particular printing.

Condition: Vertical and horizontal folds. Splitting and creasing to folds. Foxing, time toning, and dirt staining to sheet, particularly along folds. Blank on verso.
[52963]
£225

THE ART OF MAKING MONEY PLENTY

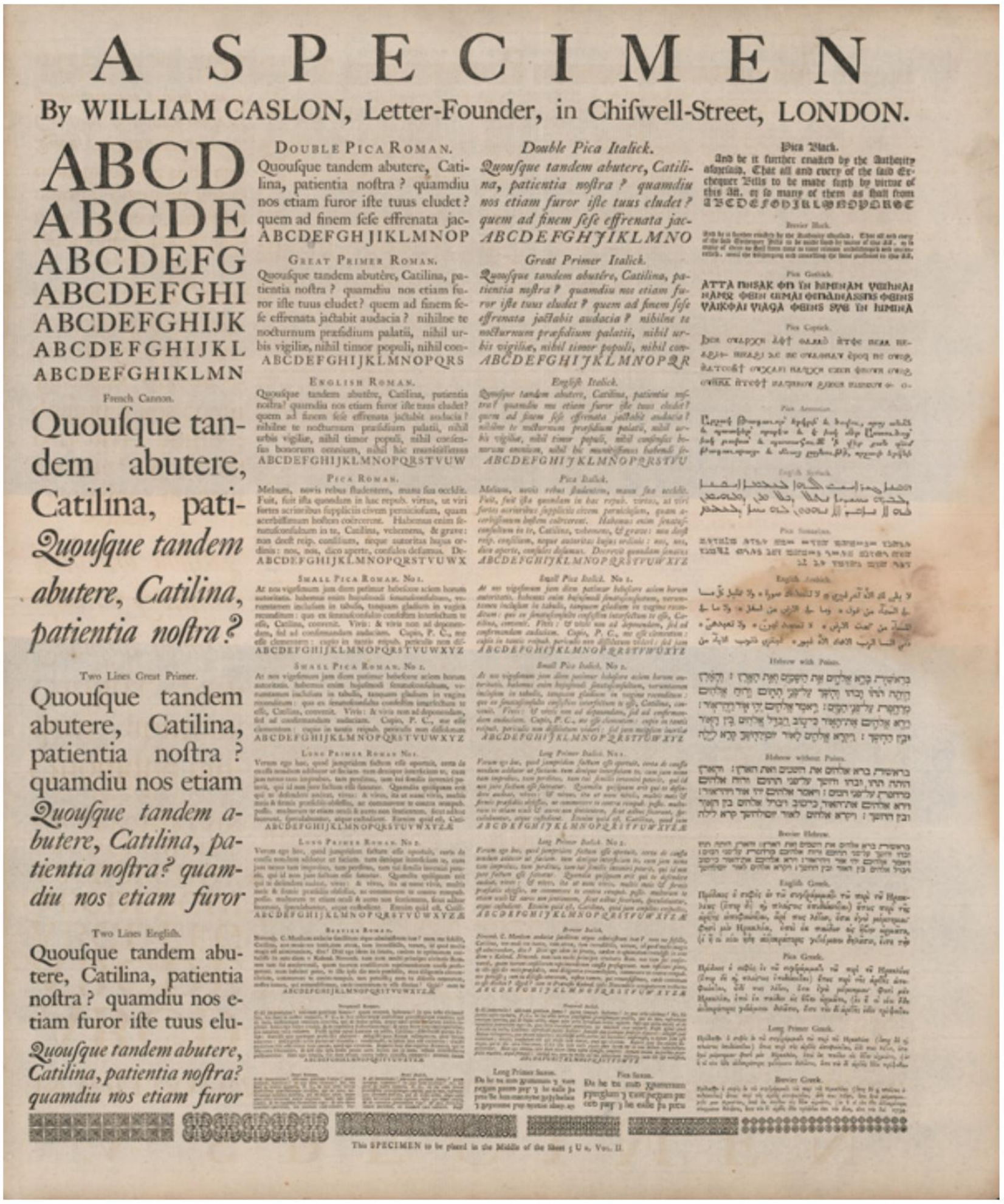
In every Man's Pocket: by

Doctor Franklin.

At this w the complaint is l ss so s ce
t must an act of kindnes in the less how they
reinforce their w ll acquaint with the t secret
of ching the certain way fill empty & how
keep them ways full Two simple observed w ll do
the bus ness 1st Let ho y and thy const
Com ions 2c Sl d one every day less than thy
cl gains T sh thy soon gin to
thr ve thy cred tors will n r insult thee nor
w op nor hunger e nor freeze thee
The whole hemi will sh ne shter and
pleasure sp up in every er of thy
Now therefore emb these and Happy.

PUBLISHED BY JOHN C. KING, 12 COSWELL ST. ALDERSGATE ST. LONDON, E.C.
Entd Sta. Hall

ONE PENNY PLAIN. TWO PENCE COLORED. — KEY ONE HALFPENNY.


A SPECIMEN
By WILLIAM CASLON, Letter-Founder, in Chiſwell-Street, LONDON.
ABCD
ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIKLMN
French Canon.
Quouſque tandem abutere, Catilina, patientia noſtra?
Two Lines Great Primer.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor
Two Lines English.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus elu-
Double Pica Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
Great Primer Roman.
Quouſque tandem abutère, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſe-
English Roman.
Quouſque tandem abutère, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te
Pica Roman.
Melium, novis rebus ſtudentem, manu ſua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus ſupplitiis civem perniciosum, quam
Small Pica Roman. No 1.
At non vigeſimum jam diem patimur hebetesne acies horum auctoritati. habemus enim hujuſmodi ſenatuſconſultum,
Small Pica Roman. No 2.
At non vigeſimum jam diem patimur hebetesne acies horum auctoritati. habemus enim hujuſmodi ſenatuſconſultum,
Long Primer Roman. No 1.
Verum ego hoc, quod jampridem factum eſſe oportuit, certa de
Long Primer Roman. No 2.
Verum ego hoc, quod jampridem factum eſſe oportuit, certa de
Double Pica Italick.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
Great Primer Italick.
Quouſque tandem abutère, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te
English Italick.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
Pica Italick.
Melium, novis rebus ſtudentem, manu ſua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortes acrioribus ſupplitiis civem perniciosum, quam acerbiſſimum hoſtem coërcerent. Habemus enim ſenatuſ-
Small Pica Italick. No 1.
At non vigeſimum jam diem patimur hebetesne acies horum auctoritati. habemus enim hujuſmodi ſenatuſconſultum,
Long Primer Italick. No 1.
Verum ego hoc, quod jampridem factum eſſe oportuit, certa de conſilio
Long Primer Italick. No 2.
Verum ego hoc, quod jampridem factum eſſe oportuit, certa de conſilio
Pica Black.
And be it further enacted by the Authority aforeſaid, That all and every of the ſaid Exchequer Bills to be made forth by virtue of this Act, or ſo many of them as ſhall from
Brevier Black.
And be it further enacted by the Authority aforeſaid, That all and every of the ſaid Exchequer Bills to be made forth by virtue of this Act, or ſo many of them as ſhall from
Pica Gothick.
Pica Coptick.
Pica Armenian.
English Syriack.
Pica Samaritan.
English Arabick.
Hebrew with Points.
Hebrew without Points.
Brevier Hebrew.
English Greek.
Pica Greek.
Long Primer Greek.
Brevier Greek.
Long Primer Saxon.
Pica Saxon.
This SPECIMEN to be placed in the Middle of the Sheet 5 U u, Vol. II.

43. A Specimen by William Caslon, Letter-Founder, in Chiswell-Street, London

William Caslon
Letterpress
[William Caslon, London, c.1750]
Sheet 495 x 415 mm
unmounted

A large broadside specimen sheet of various typefaces from the foundry of the celebrated type-founder William Caslon, issued for inclusion in the entry for 'Printing' in Chambers' *Cyclopaedia*, the various editions of which did much for promoting Caslon's work to a wide audience. The sheet is divided into four columns of sample text, with the names of each typeface listed above each sample. Standard 'roman' typefaces use extracts from Cicero's first Catilinarian oration as their sample text, with the uppercase alphabet below.

Of most interest typographically though are the samples of so-called 'exotics' found in the fourth column, which include stylised typefaces for Old English, Blackletter, Gothic, Coptic, Armenian, Syriac, Samaritan Aramaic, Arabic, Hebrew, and Greek.

Appropriately, the sample type for each is a different text, so the Blackletter faces provide a sample of legal text, and the Greek draws from Xenophon's *Memorabilia* quoting Prodicus.

The specimens of French Canon in the first column do not seem to have been Caslon originals, and are likely adaptations of Moxon's typefaces. Below the type, various decorative border blocks are also included, above an instruction to the binder: '*This Specimen to be placed in the Middle of the Sheet 5 U u, Vol. II.*'

Condition: Central horizontal fold, as issued. Dirt staining to right of central fold. Minor time toning to edges of sheet.
[52971]
£400

A SPECIMEN of Printing Types.
Six Lines Pica.
ABC
abcde
Five Lines Pica.
abcdfe
Four Lines Pica.
abcdefg
French Canon.
Quouſque ta
ndem abute-
Italick.
Quouſque tand
em abutere Ca-
Two Lines Great Primer.
Quouſque tand-
em abutere, Cati-
lina, patientia no-
A B C D E F G I
Italick.
Quouſque tandem a-
butere, Catilina, pa-
tientia noſtra? quam-
Two Lines English.
Quouſque tandem a-
butere, Catilina, pati-
entia noſtra? quam-
A B C D E F G H I
Two Lines Engliſh Italick.
Quouſque tandem abutere,
Catilina, patientia noſtra?
quamdiu nos etiam furor i-
Double Pica Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quam-
diu nos etiam furor iſte tuus eludet? quem ad finem ſeſe ef-
frenata jactabit audacia? nihil-
ABCDEFGHIJKLMN
Great Primer Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam
furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne
te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil
ABCDEFGHIJKLMNOP
English Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non
ABCDEFGHIJKLMNOPQRSTU
Pica Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non
ſentia? conſtrictam jam omnium horum con[illegible]ſcientia teneri conjurationem tuam non vides? quid proxima,
ABCDEFGHIJKLMNOPQRSTUVW
Small Pica Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris,
ABCDEFGHIJKLMNOPQRSTUVWX
Long Primer Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris,
ABCDEFGHIJKLMNOPQRSTUVWXY
Bourgeois Roman.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbitraris? O tempora,
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
Double Pica Italick.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu
nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
tabit audacia? nihilne te noctur-
ABCDEFGHIJKLMN
Great Primer Italick.
Quouſque tandem abutere, Catilina, pa-
tientia noſtra? quamdiu nos etiam furor
iſte tuus eludet? quem ad finem ſeſe ef-
frenata jactabit audacia? nihilne te noctur-
num præſidium palatii, nihil urbis vi-
giliæ, nihil timor populi, nihil conſenſus
ABCDEFGHIJKLMN
English Italick.
Quouſque tandem abutere, Catilina patientia noſ-
tra? quamdiu nos etiam furor iſte tuus eludet?
quem ad finem ſeſe effrenata jactabit audacia? ni-
hilne te nocturnum præſidium palatii, nihil urbis
vigiliæ, nihil timor populi, nihil conſenſus bonorum
omnium, nihil hic munitiſſimus habendi ſenatus lo-
cus, nihil horum ora vultuſque moverunt? patere
tua conſilia non ſentis? conſtrictam jam omnium
ABCDEFGHIJKLMNOPQRSTU
Pica Italick.
Quouſque tandem abutere, Catilina, patientia noſtra?
quamdiu nos etiam furor iſte tuus eludet? quem ad finem
ſeſe effrenata jactabit audacia? nihilne te nocturnum
præſidium palatii, nihil urbis vigiliæ, nihil timor populi,
nihil conſenſus bonorum omnium, nihil hic munitiſſimus
habendi ſenatus locus, nihil horum ora vultuſque move-
runt? patere tua conſilia non ſentis? conſtrictam jam un-
nium horum conſcientia teneri conjurationem tuam non
vides? quid proxima, quid ſuperiore nocte egeris,
ABCDEFGHIJKLMNOPQRSTUV
Small Pica Italick.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu
nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata
jactabit audacia? nihilne te nocturnum præſidium palatii, nihil
urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omni-
um, nihil hic munitiſſimus habendi ſenatus locus, nihil horum ora
vultuſque moverunt? patere tua conſilia non ſentis? conſtrictam
jam omnium horum conſcientia teneri conjurationem tuam non vi-
des? quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos
convocaveris, quid conſilii ceperis, quem noſtrum ignorare arbi-
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Long Primer Italick.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos e-
tiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit au-
dacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ,
nihil timor populi, nihil conſenſus bonorum omnium, nihil hic munitiſ-
ſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? pa-
tere tua conſilia non ſentis? conſtrictam jam omnium horum conſcientia
teneri conjurationem tuam non vides? quid proxima, quid ſuperiore
nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis, quem
noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intel-
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Bourgeois Italick.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam
furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? ni-
hilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor
populi, nihil conſenſus bonorum omnium, nihil hic munitiſſimus habendi ſe-
natus locus, nihil horum ora vultuſque moverunt? patere tua conſilia
non ſentis? conſtrictam jam omnium horum conſcientia teneri conjura-
tionem tuam non vides? quid proxima, quid ſuperiore nocte egeris, ubi
fueris, quos convocaveris, quid conſilii ceperis, quem noſtrum ignorare
arbitraris? O tempora, o mores! Senatus hoc intellegit, conſul videt,
ABCDEFGHIJKLMNOPQRSTUFWXYZÆ
Roman Italick.
Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus
eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium
palatii, nihil urbis vigiliæ, nihil timor populi, nihil conſenſus bonorum omnium, nihil hic
munitiſſimus habendi ſenatus locus, nihil horum ora vultuſque moverunt? patere tua conſilia
non ſentis? conſtrictam jam omnium horum conſcientia teneri conjurationem tuam non vides?
quid proxima, quid ſuperiore nocte egeris, ubi fueris, quos convocaveris, quid conſilii ceperis,
quem noſtrum ignorare arbitraris? O tempora, o mores! Senatus hoc intellegit, conſul videt,
ABCDEFGHIJKLMNOPQRSTUFWXYZÆ
Two Lines Great Primer Black
And be it further enacted, that the
A B C D E F G
Double Pica Black.
And be it further hereby enacted
That the Mayors, Bailiffs,
A B C D E F G H I L M N O
English Black. No 1.
And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City
A B C D E F G H I J K L M N O P Q R
English Black. No 2.
And be it further hereby enacted, That the Mayors, Bailiffs, or other head Officers of every Town and place corporate, and City
A B C D E F G H I J K L M N O P Q R
Long Primer Black.
And be it further enacted by the King's most Excellent Majesty, by and with the Advice and Conſent of the Lords Spiritual and Temporal, and Commons, in this preſent Parliament aſſembled, and by the Authority of the ſame, That the Plantation meant by the ſaid Act of the Thirteenth year of the Reign of this late Ma-
a b c d e f g h i j k l m n o p q r s t u v w x y z
Two Lines English Hebrew.
בראשית ברא אלהים את
השמים ואם הארץ והארץ
Double Pica Hebrew.
בראשית ברא אלהים את השמים
ואת הארץ : והארץ היתה תהו ובהו
Great Primer Hebrew.
בראשית ברא אלהים את חשמים ראת
הארץ :והארץ היתרה תהו ובהו וחשך
Small Pica Hebrew.
Long Primer Hebrew.
Brevier Hebrew.
Glasgow Homer Greek.
ΕΔΕΙ μὲν, ὦ ἄνδρες Ἀθηναῖοι, τὸς λέγοντας ἅπαντας ἐν ὑμῖν, μᾶλλ πρὸς ἐχθρῶν πειεῖσθαι λόγον μηδέν
A B Γ Δ E Z H Θ I K Λ M N Ξ O
English Greek.
ΕΔΕΙ μὲν, ὦ ἄνδρες Ἀθηναῖοι, τὸς λέγοντας ἅπαντας ἐν ὑμῖν, μᾶλλ πρὸς ἐχθρῶν πειεῖσθαι λόγον μηδέν
A B Γ Δ E Z H Θ I K Λ M N Ξ O Π P Σ T
Long Primer Greek.
Brevier Greek.
Nonpareil Greek on a Minion Body.
A B Γ Δ E Z H Θ I K Λ M N Ξ O Π P Σ T Υ Φ Χ Ω
The above are ſome of the Sizes
The Binder is deſired to place this
caſt in the Letter Foundery of Dr. Alex.
Broadſide in the middle of the Sheet 13 A, Vol. III. facing
Wilſon and Sons. Glaſgow. 1783.
Article Printing method of

44. A Specimen of Printing Types.

Alexander Wilson
Letterpress
The above are some of the Sizes cast in the Letter Foundery of Dr. Alex. Wilson and Sons. Glasgow, 1783.
Sheet 500 x 395 mm
unmounted

A large broadside specimen sheet of various typefaces from the foundry of the Scottish typefounder and polymath Dr Alexander Wilson, issued for inclusion in the entry for 'Printing' in Abraham Rees' revised and enlarged edition of Chambers' *Cyclopaedia*. Earlier examples of the *Cyclopaedia* had featured specimens from the famous Caslon foundry, but following Caslon's death in 1766 and the increasing fashion for transitional faces over the old-style roman types favoured by Caslon, Wilson's foundry was chosen as an update for the new edition, which was finally completed in 1788.

The sheet is divided into four columns of sample text, with the names of each typeface listed above each sample. Standard 'roman' typefaces use extracts from Cicero's first Catilinarian oration as their sample text, with the uppercase alphabet below.

Of most interest typographically though are the samples of so-called 'exotics' found in the fourth column, which include stylised typefaces for Blackletter, Hebrew, and Greek. Appropriately, the sample type for each is a different text, so the Blackletter faces provide a sample of legal text, and the Greek, a particular specialism of Wilson's, uses the opening lines of Demosthenes' oration on the Chersonese. Below the type an instruction to the binder reads: '*The Binder is desired to place this Broadside in the middle of the Sheet 13 A, Vol. III. facing Article Printing, method of*

Condition: Vertical and horizontal folds. Splitting and dirt staining to folds. Repaired tears and punctures to folds. Minor time toning along top margin.
[52972]
£350

45. Cowper House Lunatic Asylum, Old Brompton, London

Agostino Aglio
Etching
Engd. by Aglio. Thos. Wilson & Sons, sc. 103. Cheapside, London [c.1850]
Image 105 x 165 mm, Plate 125 x 180 mm, Sheet 128 x 185 mm unmounted

An exceptionally rare mid-nineteenth century advertisement for the Cowper House Lunatic Asylum in Old Brompton, featuring an etched view of some of the Asylum patients playing cricket in the grounds before the House, and on the verso, an engraved text block describing the facilities and ethos of the Asylum penned by the resident surgeon, Mr. Elliot.

The etching shows the facade of the house, with the laurel walk running along the left side of the view. In the foreground, a group of men play cricket, supervised by the wardens, while spectators of both sexes can be seen seated on benches under the laurels.

At the time of the advertisement, cricket was a popular and recommended pastime in the treatment of mental health issues, and many county asylums across the county featured playing fields and pavilions. Some even employed professional cricketers to act as coaches for their teams, which would sometimes play XIs from other asylums.

On the verso, a lengthy advertisement reads: '*Cowper House Asylum, Old Brompton, Middlesex, One Mile from Hyde Park Corner. Established 1825, by Messrs. Symmons & Elliots, for the Care and Cure of Insane & Nervous Persons of both Sexes; conducted upon Moral and Medical principles. The Faculty and others are invited to view the Asylum and Grounds. This Establishment is always open to the visits of the Patients' Medical Attendants. Qualified Keepers & Nurses, to attend the Insane and Nervous at their residences, may be immediately obtained. A Carriage & Horses are kept for the use of the Patients { Terms, 52 to 350 Guineas Per Anm. A Shorter period in proportion. The Engraving represents a limited view of the Asylum & Grounds, comprising Eight Acres. In front of the House are two Lawns, with Laurel Walks, leading to the Meadows & beautiful Avenue of Lime Trees, 300 Yards in Length. On the right side are two distinctly enclosed Gardens, laid out exclusively for the Patients. Resident Surgeon, Mr. Elliot.*'

Condition: Trimmed close to plate mark on all sides. Minor time toning and creasing to margins. Old adhesive staining to verso.
[52937]
£150

46. The Start
after George Howse
Chromolithograph
Published by Ryman, Oxford, c. 1855
Image and sheet 273 x 460 mm
mounted

A scare separately published print of Eights Week on the Thames in Oxford. Issued laid to another sheet to simulate the look of a water colour painting.

Condition: Light time toning and a scuff in the upper right of the sky.
[52794]
£800

47. The Race
after George Howse
Chromolithograph
Published by Ryman, Oxford, c. 1855
Image and sheet 273 x 468 mm
mounted

A scare separately published print of Eights Week races on the Thames in Oxford. Issued laid to another sheet to simulate the look of a water colour painting.

Condition: Light time toning and a scuff in the upper right of the sky.
[52795]
£800

48. Mlle. Carlotta Grisi. La Sylphide.

Pierre Émile Desmaisons after Henri Guérard
Lithograph with tint stone and hand colouring
Paris publié par J. Bulla ey F. Delarue, 10 , rue J.J Rousseau.
London pob. 15 June 1844 by the Anaglyphic Company 25 Berners St. Oxford St.
Image 240 x 194 mm, Sheet 313 x 252 mm
unmounted

A print of Carlotta Grisi floating over a pool bordered by flower banks performed in *La Sylphide*, set within a gold printed boarder, from *Les Annales de l'Opéa ou Recueil de Premières Danseuses.*

Carlotta Grisi (June 28, 1819 - May 20, 1899) was an Italian Romantic Era ballet dancer who was most famous for her performance in the role of Giselle. Born in, Visinada, Istria, what is present day Croatia, she grew up in opera family. She was by Jules Perrot and became his muse with him writing *Giselle* for her.

Beaumont, *The Romantic Ballet, 39.*
Contition: Light dirt build-up to sheet. Trimmed just below publication details.
[52956]
£350

49. Marie Taglioni. Plate 6.
Richard James Lane after Alfred Edward Chalon
Lithograph on india laid paper
Published by J. Dickinson, New Bond Street, Spr, 1834.
Printed by Hullmandel.
Image 200 x 135 mm vignette, Sheet 350 x 244 mm unmounted

A full length portrait of Marie Taglioni turned to left, standing in fourth position, her left hand holds the skirt of her dress and her right hand is out stretched. She wears a light coloured dress, gloves, pear earrings, a necklace, and a floral headpiece. Facsimile signature below. One of a set of six plates made showing the principle roles Taglioni played.

Marie Taglioni (1804–1884) a famous Italian ballerina of the Romantic ballet era. She was a central figure in the history of European dance and became famous by dancing the ballet La Sylphide (1832) entirely 'en pointe'.

Condition: Time toning to backing sheet.
[52957]
£250

50. Mademoiselle Taglioni.
Richard James Lane after Alfred Edward Chalon
Lithograph
London. Published June 1831, by J. Dickinson, New Bond Street. Printed by C. Hullmandel. Paris, par Chas, Motte, Rue St. Honore, No. 290.
Image 322 x 232 mm, Sheet 425 x 343 mm
unmounted

A full length portrait of the Italian ballerina Marie Taglioni. Taglioni is seen in character as the part of Flora from the ballet *Flora and Zephyr,* a one-act ballet, choreographed by Charles-Louis Didelot to music by the Italian composer Cesare Bossi. Taglioni is stood en pointe on her right foot, her left out behind her. Her right hand is raised up, with her left held up delicately to her shoulder. She wears a dress decorated with flowers, with a pair of wings at her back. The ballet *Flora and Zephyr* was the first to be performed entirely en pointe, with invisible wires being used to create the illusion of flying.

Marie Taglioni (1804–1884) was a famous Italian ballerina of the Romantic ballet era. She was a central figure in the history of European dance and became famous by dancing the ballet La Sylphide (1832) entirely 'en pointe'.

Beaumont, Romantic Ballet, 2
Condition: Printed on india laid paper. Trimmed sheet. Toning and foxing to back sheet.
[52978]
£600

Artists, Printmakers, & Publishers
BIOGRAPHIES

Agostino Aglio (1777-1857) was an Italian designer, engraver, painter, and architectural draughtsman. Born in Cremona, he travelled to London in 1803, where he spent the majority of the rest of his life, leading a varied but successful career which included painting frescoes for the Church of St Mary Moorfields, engraving plates for William Wilkins' *Antiquities of Magna Graecia*, producing drawings for the *Antiquities of Mexico*, one of the pioneering nineteenth century studies of Pre-Columbian art, designing interior decorative elements for stately homes, and even painting a popular full length portrait of the young Queen Victoria.

George Bickham the Elder (1683/84 - 1758) was a British writer, draughtsman, ornamental engraver, illustrator and publisher, notably of '*The Universal Penman*', issued in 52 parts from 1733 to 1748, a joint work with his son George and with John Bickham (perhaps his father, otherwise a son or brother). It contained examples of calligraphy by 25 writing-masters on 212 folio copperplates. His other famous work was the unusual county atlas, *The British Monarchy*, which contained 43 topographical maps of England and Wales. His work is often indistinguishable from his son, George Bickham the Younger.

The Blaeu Family were one of the most famous publishers of maps, globes and atlases during the seventeenth-century. Cartographers, globe makers and booksellers, the Blaeu business flourished in Amsterdam for over 40 years, until a fire destroyed their premises in 1672. They lost all of their plates, prints and stock, which effectively ruined the firm. **Willem Blaeu** founded the business in 1596. It initially functioned as a globe and instrument makers, but soon expanded into maps, topography and sea charts. The *Atlas Novus* was Willems great work; a major work which intended to include the most up-to-date maps of the entire world. He issued the first two volumes in 1635, but died in 1638 before the atlas was completed. The running of the business was passed on to his sons **Johannes and Cornelius**, in addition to the role of the official cartographer of the East India Company. After the death of Cornelis in 1644, Johannes continued the business alone and established his own reputation as a great mapmaker. Johannes completed his father's grand project in 1655 with the sixth and final volume of the *Atlas Novus*. He also produced the *Tooneel der Steden van der Vereenighde Nederlanden* in 1649-1653, as well as a similar set of Italian town plans which were published in 1663.

Johann Georg Bodenehr (1691-1730) was a German mezzotint portrait engraver, and one of the large family of Bodenehr engravers and painters active in Augsburg between the late 1600s and mid 1700s.

Johann Georg Böhm (1672-1746) was a German genre painter and portraitist active in Dresden. His son of the same name was also a painter.

Richard Brookshaw (1736 - c.1804) was a British mezzotinter and draughtsman. He was active in London, Paris (from 1773 - where he briefly associated with Haines), Brussels and Amsterdam (1779). Son of George Brookshaw snr, and elder brother of George Brookshaw jr. who was famous for the plate book *Pomona Britannica*.

Jacques Callot (c.1592-1635) was a Lotharingian artist, draughtsman, and engraver, and one of the most significant Old Master printmakers. Born in Nancy, after training as a goldsmith he travelled to Rome where he was taught engraving by Philippe Thomassin and etching by Antonio Tempesta. For much of his life, he lived in Florence, often producing works for the Medici Court. Callot's corpus of over 1400 works had a profound effect on printmaking across Europe, not only due to their treatment of genre scenes and domestic subjects, but also for his technical developments in etching. Among the most important of these was the introduction of the *echoppe* from engraving, the development of a new varnish-based ground to help reduce foul-biting, and the extensive use of 'stopping-out' to achieve much greater subtleties in light and dark on his plates.

William Caslon (1692-1766) was an English typefounder, regarded in his own time and in the present day as the most significant English typographic designer. Originally a gunsmith and instrument maker, Caslon's work producing book binding tools put him in contact with some of the leading printers of his era, including William Bowyer, who encouraged him to start his own type foundry. Although his initial founts were mostly 'exotics,' designed to capitalise upon gaps in the market for English printings of foreign typefaces, he is best known now for his roman typefaces based on Dutch baroque examples, many of which are still in use today. Caslon typefaces were used extensively throughout the British Empire, including for the original printing of the American Declaration of Independence, and experienced a revival in the Arts and Crafts period, through use by private presses like the Chiswick Press.

Louis-François Cassas (1756-1827) was a French artist, architect, and antiquarian, best known for his copiously illustrated travel books on Rome, Dalmatia, Greece, and the Near East and Egypt. Following a youth studying painting and architecture in Paris, Tours, Rome, Venice, Naples, and Sicily, Cassas was sent to Istria to document the antiquities of the Dalmatian coast, before embarking on a similar tour across Greece and the Aegean coast of Turkey while in the employ of Count Choiseul-Gouffier, ambassador to the Ottoman court. Beginning in 1785, Cassas began a comprehensive tour of Egypt, Syria, Lebanon, Palestine, and Cyprus. The many drawings and paintings he undertook during this period formed the basis for his largest and best known series, the *Voyage Pittoresque de la Syrie, de la Phenicie, de la Palestine, et de la Basse Egypte*. Having returned to Paris following the outbreak of the Revolution, Cassas spent the next decade publishing his various *Voyages*, and later in life became Inspector General of the Gobelins Manufactory.

Alfred Edward Chalon (1780-1860) was a portrait and subject painter born in Geneva to French parents. His father became a professor at the Royal Military College in Sandhurst, and the family moved to England. In 1797, Chalon enrolled at the Royal Academy schools. He first exhibited at the academy in 1810; was elected an associate two years later and became an academician in 1816. Chalon's talents lay in painting miniature watercolour portraits. His work became highly fashionable. He came to the attention of Queen Victoria and she asked him to paint her first visit to the House of Lords in 1837. Afterwards, the queen appointed him as painter in watercolour. The head and shoulders of this portrait were featured on many British colonial postage stamps.

Jean Baptiste Chatelain (1710-1758) French printmaker, draughtsman of topographical subjects. Chatelain was of Huguenot parentage and worked in a lived in London until his death in 1758.

Charles Corbutt was a pseudonym used by the Irish engraver **Richard Purcell** when plagiarising the work of others, usually for the publisher Robert Sayer.

Isaac Cruikshank (1764-1811), was a Scottish painter and caricaturist. Born in Edinburgh, he studied with a local artist, possibly John Kay, and travelled to London in 1783. He married Mary MacNaughton in 1788 and had five children, including the caricaturists Isaac Robert Cruikshank (1789-1856) and George Cruikshank (1792-1878). He produced work for various publications including 'Edinburgh types' (c.1784), 'Witticisms and Jests of Dr Johnson' (1791), and George Shaw's 'General Zoology' (1800–26). Through his caricatures, Cruikshank and Gillray developed the figure of John Bull. He worked with the publishers John Roach, S. W. Fores and Johnny Fairburn. He also collaborated with his son George. Cruikshank died of alcohol poisoning as the result of a drinking contest.

Cornelis van Dalen the Elder (1602-1665) was a Dutch engraver and portrait painter active in Amsterdam and London. A student of Cornelis Visccher, van Dalen is best known for engraving artist's portraits as well as numerous emblemata for editions of popular and moral sayings in Dutch and English. His son, Cornelis van Dalen the Younger (1638-1664) was also an engraver, though died young.

Sir Harry Francis Colville Darell Bt (1814 - 1853) was a British Lieutenant-Colonel and an amateur artist. Darell joined the army in 1832 and became Captain in 1841. He served in the 18th Royal Irish in the Anglo-Chinese War (First Opium War) and was present for the Capture of Chusan. for his participation in this war he received the China War Medal. He was appointed Major in the 7th Dragoon Guards in 1847 and Lieutenant Commander in 1848 where he fought in the Seventh Xhosa War in South Africa from 1846-1848. Darell was an amateur artist, depicting scenes he saw during his service, most notably his paintings of India and South Africa. He died of a fever in 1853, with the Baronetcy going to his brother, Rev. William Lionel Darell.

The firm of **Day & Haghe** was one of the most prominent lithographic companies of the nineteenth-century. They were also amongst the foremost pioneers in the evolution of chromolithography. The firm was established in 1823 by William Day, but did not trade under the moniker of Day & Haghe until the arrival of Louis Haghe in 1831. In 1838, Day & Haghe were appointed as Lithographers to the Queen. However, and perhaps owing to the fact that there was never a formal partnership between the two, Haghe left the firm in the 1850's to devote himself to watercolour painting. The firm continued as Day & Son under the guidance of William Day the younger (1823 - 1906) but, as a result of a scandal involving Lajos Kossuth, was forced into liquidation in 1867. Vincent Brookes bought the company in the same year, and would produce the caricatures for Gibson Bowles' *Vanity Fair* magazine, as well as the illustrations for *Cassells's Poultry Book,* amongst other commissions.

Pierre Émile Desmaisons (1812-1880) was a French lithographer working in Paris.

Charles Dupuis (1685-1742) was a French engraver, active in Paris and London. A prolific engraver of scenes after paintings, he is best known for his engraving of the so-called 'Raphael Cartoons' for Nicolas Dorigny.

James Gillray (c.1756-1815) was a British caricaturist and printmaker famous for his etched political and social satires. Born in Chelsea, Gillray studied letter-engraving, and was later admitted to the Royal Academy where he was influenced by the work of Hogarth. His caricature *L'Assemblée Nationale* (1804) gained huge notoriety when the Prince of Wales paid a large sum of money to have it suppressed and its plate destroyed. Gillray lived with his publisher and print-seller Miss (often called Mrs) Humphrey during the entire period of his fame. *Twopenny Whist*, a depiction of four individuals playing cards, is widely believed to feature Miss Humphrey as an ageing lady with eyeglasses and a bonnet. One of Gillray's later prints, *Very Slippy-Weather*, shows Miss Humphrey's shop in St. James's Street in the background. In the shop window a number of Gillray's previously published prints, such as *Tiddy-Doll the Great French Gingerbread Maker* [...] a satire on Napoleon's king-making proclivities, are shown in the shop window. His last work *Interior of a Barber's Shop in Assize Time*, from a design by Bunbury, was published in 1811. While he was engaged on it he became mad, although he had occasional intervals of sanity. Gillray died on 1 June 1815, and was buried in St James's churchyard, Piccadilly.

Joseph Napoleon Gimbrede (fl.1840s-1860s) was an American line engraver.

Henri Guérard (186-1897) was a French printmaker, etcher, painter, illustrator, art critic, poet and collector.

William Heath (1795-1840) was a British artist best known for his published engravings including caricatures, political cartoons, and commentary on contemporary life. His early works often dealt with military scenes, but from about 1820 on he focused on satire. Some of his works were published under the pseudonym "Paul Pry".

Andô Hiroshige (1797-1858) also known as Utagawa Hiroshige, was one of the most famous Ukiyo-e artists and produced over 8,000 designs in his lifetime. Hiroshige was born in 1797 in the Yayosu Quay section of the Yaesu area in Edo and was the son of an official in the fire department. Not long after his parents death, Hiroshige began to paint at the age of 14. Initially, he sough to become a pupil of the master print maker Toyokuni; however, Toyokuni had too many pupils to take on Hiroshige and so he became a pupil of Utagawa Toyohiro. Hiroshige also studied with Okajima Rinsai and Ooka Umpo. In the 1820s Hiroshige produced prints in all the typical genres of Ukiyo-e woodblock printing: prints of women, actors, warriors, flowers, and birds. He started producing landscape prints in the early 1830s, establishing his own unique style with the series '*Famous Places in Edo*' (Ichiyusai signature) and '*Fifty-three Stations of the Tokaido Highway*' of 1832-3. He continued to excel at views of famous places throughout his career and managed to express in great detail the poetic sensibility inherent in the climate and topography of Japan and the people who lived there.

George Howse (fl. 1830-1858) was a British water colour artist who exhibited in England, Wales, Germany, and France, from 1830 onwards.

Gerard de Jode (1509-1591) was a Dutch mapmaker, geographer, engraver, and bookseller, active in Antwerp in the second half of the sixteenth century. His major achievement was the *Speculum Orbis Terrarum* (Mirror of the Globe), intended as an answer to the *Theatrum Orbis Terrarum* of his major rival Abraham Ortelius. Despite his skills as an engraver, the beauty and detail of his maps, and his seniority over his younger competitor, the *Speculum* was a commercial failure. Following Gerard's death, the atlas was printed once more by his son Cornelis in 1593, before the plates were sold upon the latter's death in 1600 to Jan Baptist Vrients.

Pieter de Jode the Younger (1601-1674) son and disciple of the Pieter de Jode the Elder. In 1628, he was admitted into the Guild of St. Luke, Antwerp. In 1631 and 1632, he and his father practised engraving in Paris. When Pieter de Jode the Younger returned to Antwerp he worked almost exclusively for Van Dyck and accompanied him on several occasions to live and work in England.

Utagawa Kuniyoshi (1797-1861) joined the famous Utagawa School, then headed by the great master Toyokuni Utagawa (1769 - 1825) at the age of fourteen. According to other sources, he had been trained by Katsukawa Shuntei before this. Kuniyoshi achieved his commercial and artistic breakthrough in 1827 with the first six designs of the series *The Hundred and Eight Heroes of the Suikoden.* The series was about one hundred and eight rebels and honorary bandits, based on an old Chinese novel from the fourteenth century. The story was very popular in Japan. The artist continued with this pattern of success and concentrated on print subjects of warriors and heroes. He was even nicknamed Warrior Print Kuniyoshi. After being financially settled, he turned to other subjects - ghost stories, comic prints, landscapes, beautiful women and actor prints. The artist also tried his luck with another subject, natural life prints, showing animals like birds, fish and cats. These kinds of new subjects, like the landscape print, had first been made popular by Ando Hiroshige. Since the early 1840s, Kuniyoshi prints show some influence of western style painting and printmaking. The artist possessed a collection of western engraving prints. He admired them as much as the European Impressionist artists would admire Japanese woodblock prints later. Western influence can be found in Kuniyoshi prints in several ways: the use of the Western perspective, the way he designed clouds and the way he tried to show the effects of light and shadow.

Jan Kupecky (1667-1740), also known as Johann Kupetzky and Kupecky Janos, was a Czech painter. Born near Bratislava, Kupecky's life was affected by his Protestant faith, and his conflicts with Catholic authorities forced him to move across Europe during a busy career. Trained by the Swiss painter Benedikt Klaus, Kupecky lived and worked across Hungary, as well as spending extended periods in Vienna, Venice, and Rome. After fleeing religious persecution in Vienna, Kupecky settled in Nuremberg where he established his reputation as the city's leading portrait painter.

Richard James Lane (1800-1872) was a British printmaker and lithographer. He primarily made reproductive lithographs most notably after Thomas Gainsborough, of whom he was a relation of through his mother's family.

Louis Le Breton (1818-1866) was a French artist. Born in Douarnenez, Le Breton studied medicine before becoming a painter specialising in maritime subjects. Le Breton took part in Dumont d'Urville's second voyage aboard the ship Astrolabe, taking over as the official illustrator when the other died. After returning from the voyage, he began working as an official artist for the French Navy.

Jean Legros (1671-1745) was a French portrait painter.

James Otto Lewis (1799-1858) was an American engraver and painter who was noted for his portraiture of Native Americans. Born in Philadelphia Lewis started working with the Federal Government in 1819 as a travelling artist painting official portraits of Native Americans in an effort to preserve a record of their peoples and what was believed to be a vanishing culture during a tumultuous time. He is most known for the important work *The aboriginal port folio: or, a collection of portraits of the most celebrated chiefs of the North American Indians* published in 1836.

Johann Heinrich Lips (1758-1817) was a Swiss engraver and portraitist. After receiving early support from the writer and physiognomist Johann Caspar Lavater, Lips was apprenticed to the painter and art historian Johann Caspar Füssli, father of the romantic painter Henry Fuseli. After studying and working in Mannheim and Dusseldorf, Lips moved to Rome, where he joined a circle of writers, poets, and artists including Tischbein and Goethe. A prolific engraver, Lips produced over fifteen hundred prints in his lifetime, including many portraits.

Giuseppe Marchi (c.1722 - 1808) was a Painter and printmaker, his date of birth is usually given as c.1735, but the artist told Farington on 12 January 1795 that he was then "73 or 74". In 1752 he was brought by Reynolds from Rome and was his chief studio assistant until 1792, apart from 1768-9 when he worked independently. Reynolds paid him a salary of £100 p.a. and was responsible for many copies of Reynolds's portraits, and for keeping his sitter books. He died London on 2 April 1808.

Thomas McLean (1788-1875) was a British publisher and printseller, active from the early 1820s to his death. He traded initially from a print shop on Haymarket, before moving into lithography at a new premises on St Martin's Lane in the 1840s.

Philippe Mercier (c.1689-1760) was a French painter and engraver, who lived and worked principally in London. The son of a Huguenot tapestry worker, Mercier was born in Berlin, where he studied painting at the Akademie der Wissenschaften, and later under Antoine Pesne. He travelled to Italy and France before settling in London in 1716. Painter to Frederick Prince of Wales (1729-36), Mercier mainly specialised in portraits, but in later years he made fancy pictures in the manner of Watteau for engraving. His wife Dorothy ran a print shop in London.

Joannes Meyssens (1612 – 1670) was a Flemish Baroque painter, engraver, and publisher. Born in Brussels, Meyssens was most active in Antwerp where, in 1640, he became master of the Guild of St. Luke, a city guild for painters and other artists. He worked with many artists and engravers and is most known today for his book of prints called *Image de divers hommes d'esprit sublime qui par leur art et science devront vivre eternellement et des quels la lovange et renommée faict estonner le monde, A Anvers mis en lumiere par Iean Meyssens peinctre et vendeur de lart au Cammestraet l'an .M.DC.XLIX*, published in 1649.

Onuphrio Panvinio (1529-1568) was an Italian antiquarian, historian, librarian, and Augustinian friar, hailed by his contemporaries for his prolific and all-encompassing enthusiasm for Roman antiquity.

Albert Henry Payne (1812 - 1902) was a British steel engraver, painter and illustrator. Payne lived in Leipzig from 1839 onward.

Carlo Pellegrini (1839–1889), nicknamed Ape (Italian for bee) served from 1869 to 1889 as a caricaturist for Vanity Fair magazine. He was the first caricaturist to work for the magazine, originally signing his work as 'Singe' and later, and more famously, as 'Ape'. Pellegrini's work for the magazine made his reputation and he became one of the most influential artist to work for Vanity Fair, in which his caricatures were to be printed for over twenty years.

Pierre Picault (1680-1711) was a French engraver and printmaker. Little is known of his life, aside from the fact that he was born in Blois and likely died in Paris. His works suggest some manner of cooperation, most likely as an apprentice, with the celebrated engraver Gerard Audran.

Sir Joshua Reynolds (1723-1792) was one of the most important figures of the eighteenth century art world. He was the first President of the Royal Academy and Britain's leading portrait painter. Through a series of lectures on the *Discourses on Art* at the Royal Academy he defined the style later known as the *Grand Manner*, an idealised Classical aesthetic. He had a profound impact on the theory and practice of art and helped to raise the status of portrait painting into the realm of fine art. A flamboyant socialite, Reynolds used his social contacts to promote himself and advance his career becoming one of the most prominent portrait painters of the period.

George Romney (1734 - 1802) was a British portrait painter, and was the most fashionable artist of his day, painting a variety of society's leading figures. In 1762, he moved from Lancashire to London, where he remained until 1799. Confident in painting portraits as well as history paintings, Romney was a rival of Sir Joshua Reynolds.

Giovanni Giacomo de Rossi (1627-1691) was an Italian publisher, engraver, bookseller, and antiquarian, and one of the early members of the large and prolific family of de Rossi printers. The printworks was established near the church of Santa Maria della Pace in 1633 by Guiseppe de Rossi, who specialised in producing engravings for designers. Under Giovanni Giacomo and his son Domenico, the workshop reached its zenith, with father and son working on engravings on many diverse subjects, but with a speciality in publishing works of antiquarian interest. Domenico's friendship and collaboration with the engraver Bartoli and the antiquarian Bellori proved fruitful, and in the period between the early 1690s and Domenico's death in 1730, the group published numerous works on Roman architecture, sculpture, history, portraiture, ceramics, oil lamps, and funerary iconography. In Domenico's later life, his connections with the influential Maffei family secured the Rossi imprint Papal privilege. Following Domenico's death, the Rossi printshop passed to his cousin Lorenzo Filippo de Rossi. In 1738, the firm closed and the collection of plates and prints was purchased by Pope Clement XII, becoming the Calcographia Camerale, then the Regia Calcographia, and finally the current Calcographia Nazionale.

Thomas Rowlandson (1756 - 1827) was an English watercolourist and caricaturist. Born in London, the son of a weaver, Rowlandson studied at the Soho Academy from 1765. On leaving school in 1772, he became a student at the Royal Academy and made the first of many trips to Paris where he may have studied under Jean-Baptiste Pigalle. In 1775 he exhibited the drawing *Dalilah Payeth Sampson a Visit while in Prison at Gaza* at the Royal Academy and two years later received a silver medal for a bas-relief figure. As a printmaker Rowlandson was largely employed by the art publisher Rudolph Ackermann, who in 1809, issued in his *Poetical Magazine The Schoolmaster's Tour*, a series of plates with illustrative verses by Dr. William Combe. Proving popular, the plates were engraved again in 1812 by Rowlandson himself, and issued under the title *The Tour of Dr Syntax in Search of the Picturesque.* By 1813 the series had attained a fifth edition, and was followed in 1820 by *Dr Syntax in Search of Consolation*, *Third Tour of Dr Syntax in Search of a Wife* in 1821 and also in the same year by *The history of Johnny Quae Genus, the little foundling of the late Doctor Syntax*. Rowlandson also illustrated work by Smollett, Goldsmith and Sterne, and for *The Spirit of the Public Journals* (1825), *The English Spy* (1825), and *The Humorist* (1831).

Sir Peter Paul Rubens (1577-1640) was an exponent of the Baroque style, and a pre-eminent artist of the seventeenth century. He was a leading painter of altarpieces, history painting, large-scale decorations and landscapes. Born in Germany, Rubens moved to Antwerp in around 1588, where he trained with Otto van Veen. He travelled in Italy between 1600 and 1608, where he was influenced by ancient and Italian Renaissance art. In 1609, he became court painter to Archduke Albert and the Infanta Isabella, Governors of the Netherlands for Spain. From 1628 to 1630, Rubens returned to Spain, where he met Velázquez, then came to England. A scholar, collector and diplomat, he was knighted by Philip IV of Spain and Charles I of England.

James Ryman was a printseller on the High Street in Oxford, who was active between 1836 and 1865. He published *Illustrations of Oxford*, which is a comparatively rare work with some uncommon views of the colleges to which celebrated artists like T. S. Boys, Frederick Nash and J. S. Prout made relevant contributions.

Paul Sandby (1731-1809) was a British watercolourist and printmaker. Born in Nottingham, he moved to London in 1745 where he joined his older brother, Thomas Sandby, at the topographical drawing room of the Board of Ordnance, at the Tower of London. He played an important part in the survey of the Scottish Highlands after the Jacobite Rebellion. From the 1750s he was involved in the campaign to found the Royal Academy. In 1768 he was appointed drawing master to the Royal Military Academy at Woolwich. He made a number of satirical etchings, notably against Hogarth in 1753-4 and the early 1760s. He often collaborated with his brother in providing figures for topographical watercolours. He learned aquatint from Burdett in December 1773.

Robert Sayer (1725-1794) was a major British publisher and seller of prints and maps. Based at the Golden Buck, Fleet Street (1748), Sayer became a liveryman of the Stationers' Company in 1753. In 1754 he married Dorothy Carlos (d.1774). In 1760 he moved from the Golden Buck to a premises in Fleet Street. At various times he took over the stock of Herman Moll, John Senex, John Rocque and Thomas Jefferys; and probably also took over the stock of Henry Overton II in the 1760s. By the mid-1760s he was becoming increasingly successful; setting up a manufactory for prints, maps and charts in Bolt Court near Fleet Street. In 1780, he married his second wife, Alice Longfield with whom he appears in a painting by Zoffany. Between 1774 and 1784 the business traded as Sayer & Bennett; the partnership ending when Bennett suffered a mental collapse. Thereafter, until Sayer's death in 1794, the company was named Sayer & Co. or Robert Sayer & Co., probably a reference to his assistants Robert Laurie and James Whittle. From 1794 until 1812 the business traded as Laurie & Whittle, Sayer having left the pair a twenty-one year lease on the shop and on the Bolt Court premises, as well as an option to acquire stock and equipment at £5,000, payable over three years. Sayer's son, James, never seems to have been involved in the business.

Jan Jacobz. Schipper (1616-1669), born Jan Dommekracht, was an Amsterdam-based printer, bookseller, and poet. Many of his publications feature a frontis illustration of a ship, in reference to his adoption of the pseudonym '*Schipper*' in reference to his father's maritime career.

John Raphael Smith (1751 - 1812) was an English painter, printmaker and publisher. After abandoning a career in linen drapery, Smith became one of the leading printmakers of the day. He excelled in mezzotint, and produced numerous plates after portraits by Gainsborough, Reynolds, and Romney. In addition to his reproductive work, he was also a highly successful publisher and seller of prints, and exported a large number of material to France. However, the outbreak of the Napoleonic Wars in 1803 destroyed this market, and Smith announced his retirement from printmaking in order to produce pastel portraits of his own up until his death in 1812.

Gilbert Stuart (1755-1828) was an American portrait painter, most famous for painting the unfinished Athenaeum portrait of George Washington, widely regarded as the definitive portrait of the First President of the United States of America and the basis for the design on the one dollar bill. Like the other Anglo-American painters of his generation, John Singleton Copley and Benjamin West, the Revolutionary War disrupted his ambitions, and he spent the period between 1775 and 1793 in London and Dublin. In addition to Washington, Stuart also painted numerous other Founding Fathers, heroes of the Revolutionary War, prominent American businessmen lawyers, and statesmen, and portraits of Louise XVI of France, and Kings George III and George IV of Great Britain. Despite being in high demand, with his services at one point commanding prices secondary only to Reynolds and Gainsborough, Stuart was frequently in debt as a product of financial and professional mismanagement, and had a habit of leaving portraits unfinished. His portrait of Jefferson, the so-called Edgehill Portrait, was only finally delivered in 1821, though Jefferson had sat for it in 1805, and spent fifteen years writing letters asking for updates on its progress.

Thomas Tegg (1776-1845) was a British bookseller, printseller, and publisher, trading most notably from a printworks and shop in Cheapside. His best remembered series are *Tegg's Carricatures*, the *Caricature Magazine*, the *London Encyclopaedia*, and the immensely popular *Whole Life of Nelson*.

John Trumbull (1756-1843), the so-called 'Painter of the Revolution' was an American history painter, portraitist, and veteran of the Revolutionary War, best known for his 1817 painting of the *Declaration of Independence*. His artistic talents were put to use by the Colonial Army during the early stages of the war in sketching plans of both sides' emplacements, camp positions, and troop movements. Despite not being personally involved in the fighting, Trumbull was an eye-witness of the Battle of Bunker Hill, and put to use his observations in a number of paintings depicting the Death of General Warren. After resigning from the Army, Trumbull moved to London to continue his studies under the Anglo-American painter Benjamin West, returning to America following an arrest for treason. After the recognition of the United States and the end of the Revolutionary War, Trumbull returned to London, and also spent time in Paris. His later years involved painting a number of portraits, including those of Washington, Clinton, Varick, and Alexander Hamilton, the last of which became the basis for the American ten dollar bill.

Adriaen Pietersz van de Venne (1589-1662) was a Dutch painter, poet, and book illustrator. An admirer of Pieter and Jan Brueghel, van de Venne produced numerous satirical engravings and genre scenes, often of allegorical and moral engravings of popular Dutch proverbs. Amongst these, his illustrations of emblems for editions of Jacob Cats' poems and witticisms are particularly well known.

Johann Christoph Vogel (fl.1720s-1750s) was a German mezzotint engraver and portraitist, active in Nuremberg and Augsberg. A number of his engraved portraits are based upon the work of the Czech painter Jan Kupecky, who also employed another mezzotinter Bernhard Vogel (1683-1737), likely a relation.

Lucas Vorsterman (1595-1675) was a Baroque engraver. He worked with the artists Peter Paul Rubens and Anthony van Dyck, as well as for patrons such as Thomas Howard, 2nd Earl of Arundel and Charles I of England. Around 1617 Vorsterman joined Rubens's workshop and became Rubens's primary engraver for several years. Rubens was a demanding employer of engravers, with a very specific idea of the style he wanted: "As he dismissed engraver after engraver, he drove the best one, Lucas Vorsterman, into a nervous breakdown". In 1624, Vosterman moved to England. He was back in Antwerp around 1630, where he worked closely with Van Dyck, including some of the engraved artists' portraits in the Iconography project.

James Walker (1748 - 1822) was an engraver in mezzotint and stipple and a pupil of Valentine Green. He worked in London between 1780-4 and then in Russia from 1785-1802, returning to London in 1802 having lost his copper plates at sea. He continued to work until his death in 1822.

Charles Williams (active 1796-1830) was a British printmaker. In particular, he was a prolific etcher of satires to his own or others' designs. Almost all of his plates are unsigned. In later years he worked for different publishers simultaneously, including Fores, E. Walker, members of the Knight family, and Tegg (from 1807).

Alexander Wilson (1714-1786) was a Scottish type founder, surgeon, astronomer, mathematician, pioneering meteorologist, Founder and Fellow of the Royal Society of Edinburgh, and Regius Professor of Practical Astronomy at the University of Glasgow. In addition to his many scientific achievements, Wilson established a type foundry in St Andrews, having been unimpressed with a foundry he had visited in London. After moving his foundry to Camlachie, he was appointed type founder to the University of Glasgow. His Greek typefaces were a particular achievement, having been used for the Foulis edition of Homer's Iliad and Odyssey, and were a significant departure from the standard Greek texts available from other foundries, most of which derived from Garamond's *Grecs du Roi*.

George Moutard Woodward (1760 – 1809) was an English amateur caricaturist and humorous writer. Nicknamed 'Mustard George', Woodward had a somewhat crude but energetic style. Widely published in the Caricature magazine and elsewhere, his drawings were nearly all etched by others, primarily Thomas Rowlandson, but also Charles Williams and Isaac Cruikshank. He was described by Dorothy George as 'an very considerable figure in caricature: he was original, prolific and varied'.

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